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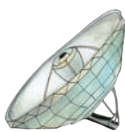
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## LUNCH WITH RHYTHM

Starting Wednesday, and running through early October, **People In Plazas** hosts a series of free, outdoor musical concerts during lunchtime (shows usually noon-1pm), mostly downtown but also in the Castro and other 'hoods. "Our mission is to activate urban open spaces through events which generate social congregation," the group explains on its website. This translates to over 170 shows, reaching an annual audience of more than 45,000. Wed/9, swing by 50 Fremont to catch jazz vocalist Sony Holland (pictured), or 525 Market for Peter Di Bono Accordion Trio. This week along also brings Latin jazz, bluegrass, funk, opera, and Filipino pop, so head to [www.peopleinplazas.org](http://www.peopleinplazas.org) and check out the diverse schedule.



## MOTORISTS FIGHT BACK

Believing that they're somehow discriminated against on the streets of San Francisco, a new political coalition of motorists and neighborhood NIMBYs on July 7 turned in nearly twice the signatures they need to qualify "**Restore Transportation Balance in San Francisco**" initiative for the November ballot. It's a direct attack on the city's voter-approved "transit-first" policies and efforts to reduce auto-related greenhouse gas emissions. It would prevent expanded parking meter enforcement without neighborhood approval, require representation of motorists on the SFMTA board, set aside SFMTA funding for more parking construction, and call for stronger enforcement of traffic laws against cyclists. See [www.sfbg.com/politics](http://www.sfbg.com/politics) for more.



## MIME TROUPE NAILS IT!

The San Francisco Mime Troupe's new play, **Ripple Effect** — which debuted July 4 in Dolores Park as usual, but this time in a park shrunk to half its usual size by ongoing renovations — was a rousing success that perfectly captured the city's current zeitgeist and growing pains. And the tight space the large crowd squeezed into seemed to focus its energy all the more, reinforcing the message that political radicals, immigrant workers, and young techies (represented by the three main characters, who blamed one another for their troubles before realizing their common ground) are all in this together. Brava! The play, the Troupe's 55th, now tours the Bay Area before returning to Dolores Park for closing shows on Labor Day weekend. [www.sfmta.org](http://www.sfmta.org)



## SNAPSHOT: GLASS

PHOTO BY @HANOUNA1951

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "bros"



## BOOGALOOED

Crowds packed Oakland's Mosswood Park July 5 and 6 for the irreverent punk, garage, and rockabilly-focused **Burger Boogaloo**. While the masses waited for the queen (Ronnie Spector) Sunday evening, '90s pop-punk faves The Muffs (pictured) celebrated their first new album in a decade with a respectably rockin' set. See [www.sfbg.com/noise](http://www.sfbg.com/noise) for more. PHOTO BY AMANDA RHOADES

## FOLSOM TUNES IN

**Folsom Street Fair** (happening September 21) has the justifiably naughty reputation as the world's largest fetish gathering, of course. But in the past few years it's also been garnering raves — and attracting eager crowds — as a music festival as well. The lineup for this year's stages was just released, and while you'll still find plenty of driving circuit techno, your chains will also be rattled by the likes of electro-ethereal acts Austra, MNDR, and Monarch; deep house favorites DJs Pareja and Stereogamous, and hometown heroes Younger Lovers, Micahtron, and Zbörnak. [www.facebook.com/folsomstreetevents](http://www.facebook.com/folsomstreetevents)



## GAYMERS UNITE!

Last year San Francisco hosted the nation's first LGBT video game convention, and now it's sequel time. **GaymerX2** will feature Pokemon Snap contests, grind-ready video game music, and video game coding classes — because inclusivity starts with you! Check it out at the intercontinental hotel July 11-13, and remember to dress in your best cosplay. (We're going as Mario, because who doesn't want a hot 'stache?)

## TECH BACK

A new group show opening Fri/11, 6pm-8pm, at SF's Jessica Silverman Gallery called "**The History of Technology**" sets out to "explore themes of nostalgia and futurism, obsolescence and transcendence." Artists Simon Denny, Samuel Levi Jones, Dashiell Manley, Philipp Timischl and Margo Wolowicz and writer Joseph Akel distill the effects of attention span, user experience, and source-material splicing so that "the grand, abstract history of communications technology becomes a personal history played out in real time before an art object." [www.jessicasilvermangallery.com](http://www.jessicasilvermangallery.com)



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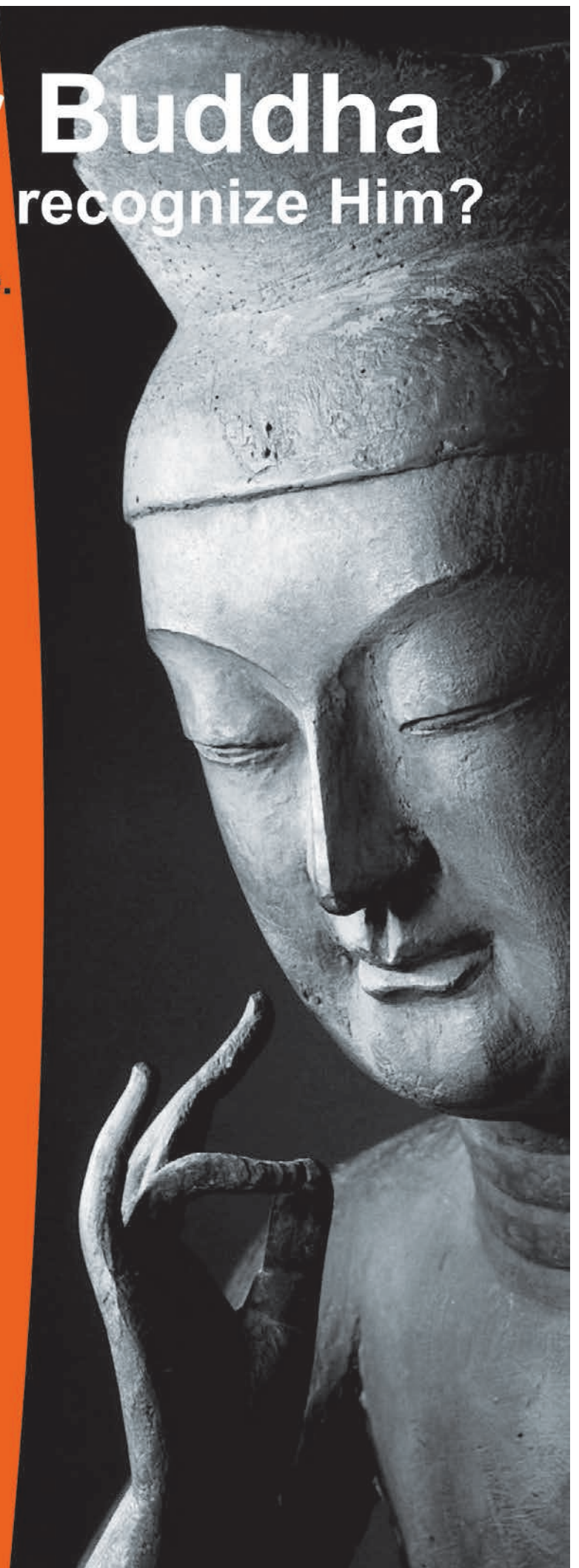
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# San Francisco to provide right to counsel for tenants facing eviction

BY DAVID CAMPOS AND JEFF ADACHI

**OPINION** San Francisco is the second most unequal city in the nation. Working and middle-income people and families are being forced to flee the city they love. Between 2010 and 2013, Ellis Act evictions alone increased by 170 percent.

In 2013, a total of 3,662 San Franciscans were served with eviction notices. Over 1,000 of these tenants went to court without lawyers. According to court statistics, 90 percent of landlords hire attorneys, while only 10 percent of tenants have a lawyer. This inequity has made it more difficult for tenants to adequately assert their rights.

To level the playing field, the San Francisco Board of Supervisors Budget and Finance Committee just designated \$1 million to fund 10 nonprofit housing attorneys to perform full scope legal services for any tenant facing eviction in San Francisco. We teamed up with tenant rights organizers and attorneys to fight for this budget allocation in order to address San Francisco's affordability crisis. This funding will ensure that all San Franciscans facing eviction will receive legal assistance if they need it.

Crucial to ensuring economic diversity in this city is protecting our rent-controlled housing stock. Every time a tenant is evicted from his or her apartment, we lose another unit of price-controlled housing that is safe from the current astronomical market rental and sale prices. The board has passed local legislation that helps tenants remain in the city after an eviction, including Sup. Campos' legislation increasing relocation assistance amounts after an Ellis Act eviction.

However, only the state Legislature has the power to change the law in a manner that would make a large impact on the frequency of evictions. Sadly, last week, Sen. Mark Leno's bill that would have curbed Ellis Act evictions died in the Assembly Housing Committee. Leno said he will not further pursue the bill this year. Therefore, we must continue to act locally to deal with

our housing crisis.

Legal representation for tenants is a crucial part of the fight against displacement. Several academic studies have shown that tenants are five to 10 times more likely to stay in their homes after receiving an eviction notice if they are represented by an attorney throughout the eviction process. Furthermore, having an attorney protects the tenants against abusive practices by landlords.

Tenant advocates report that illegal harassment by landlords is on the rise in an effort to force out tenants without having to resort to the formal eviction process. It is common practice for landlords to attempt to "buy out" tenants by offering a monetary sum to vacate a unit outside of the legal process. Vulnerable tenants, including immigrants and tenants who live in Section 8 housing, are often forced out of their units because they do not understand or assert their rights. Even if the action results in the tenants leaving, an attorney can help tenants avoid having an eviction on their record, which makes it much more difficult for the tenants to rent again.

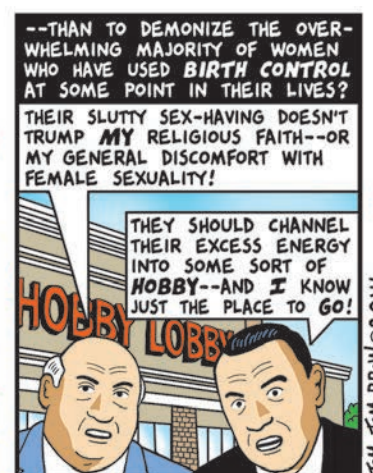
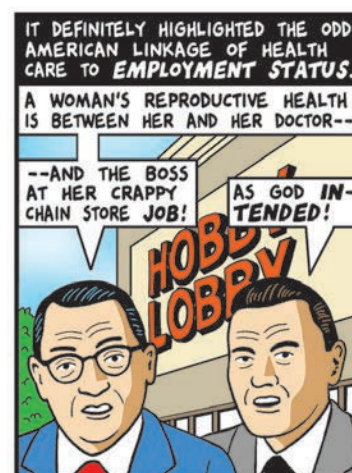
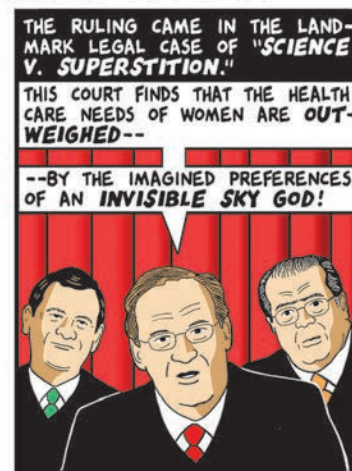
We are fortunate to have 14 excellent nonprofit organizations in San Francisco that provide no- or low-cost legal services to tenants. However, these organizations have been woefully underfunded and do not have sufficient staffs to address this housing crisis. The budget allocation of \$1 million to fund 10 additional tenant attorneys will have a profound impact on San Francisco's housing crisis. It will also make San Francisco one of the first cities in the country to provide a right to legal assistance to tenants facing eviction.

Just as the Constitution allows an attorney for a person accused of a crime, a person threatened with the loss of his or her home should have legal assistance. San Francisco can and should lead the way when it comes to providing legal assistance to those tenants who need it. **SFBG**

*Public Defender Jeff Adachi and Supervisor David Campos are elected officials in San Francisco.*

## THIS MODERN WORLD

by TOM TOMORROW



## Stop Big Tech sprawl

**EDITORIAL** The footprint of Big Tech companies and their employees continues to spread through San Francisco, gobbling up the vast majority of commercial office space this year, driving up rents, and creating pressure to build ever more office towers. With Wall Street and Silicon Valley investors focusing so much wealth on this one economic sector, in this one once-dynamic city, this trend is threatening to squeeze out every other civic interest and sector in its path.

For example, city officials have long struggled with how to preserve light industrial spaces in the city, known as Production Distribution and Repair (PDR) in the parlance of planners, who recognize the importance of such jobs and services to a city, even though they have a hard time competing with other economic sectors on rent. Indeed, despite efforts

to protect it, San Francisco now has one of the lowest proportions of PDR uses of any big city in the US, a worrying sign for future economic prosperity.

Nonetheless, the new out-of-town investor-owners of the PDR-zoned San Francisco Design Center are trying to improperly use a loophole to evict most of its tenants to let Pinterest take over most of the building (which it bought at a bargain because of the zoning). Only the political will of politicians — who crave the campaign cash of capitalists — stands in the way of perversions like this. And without that will, which is severely lacking in the city right now, the economically strong will roll over everyone.

Let's call it: Big Tech sprawl. Like urban sprawl — in which developers covered the cheapest land with housing and shopping malls, then let the public

sector subsidize the roads and other infrastructure to serve it and passed the environmental costs on to future generations — the Big Tech firms favored by the Mayor's Office will continue to expand ever outward if left unchecked.

Even conservative City Economist Ted Egan has warned against the city putting too many eggs in the basket of an industry known for its volatility and boom-bust cycles, repeatedly calling for the city to diversify its economy. As in nature, healthy ecosystems are marked by their diversity, while monocultures can be quickly destroyed by shocks to the system.

Just like housing developers will build nothing but luxury condos if we let them — capital always seeks to maximize its returns, the most basic law of economics — Big Tech will continue to sprawl outward, greasing its path with political contributions, if San Franciscans don't fight to maintain this great city's diversity. **SFBG**



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**CONTRIBUTING EDITORS** KIMBERLY CHUN,

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**SECTION ILLUSTRATOR** LISA CONGDON

**CONTRIBUTING ARTISTS** TIM DAW,

KEENEY + LAW PHOTOGRAPHY, MIKE KOZMIN,

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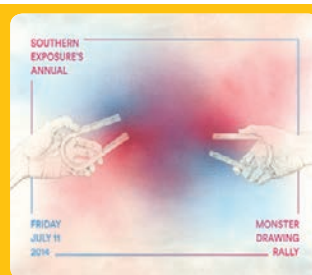
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# Taxing speculators

Rival housing measures debated in City Hall, previewing high-stakes battles at the ballot

BY STEVEN T. JONES  
steve@sfbg.com

**NEWS** Political tensions over evictions, displacement, real estate speculation, and rapidly rising housing costs in San Francisco are likely to heat up through the summer and autumn as a trio of November ballot measures are debated and combated by what's expected to be a flood of campaign cash from developers and other real estate interests.

Topping the list is a tax measure to discourage the flipping of properties by real estate speculators. Known generally as the anti-speculation tax something then-Sup. Harvey Milk was working on at the time of his assassination in 1978 it was the leading goal to come out of a citywide series of tenant conventions at the beginning of this year (see "Staying power," 2/11/14).

"To be in a position to pass the last thing Harvey Milk worked on is a profound opportunity," AIDS Housing Alliance head Brian Basinger told us, arguing the measure is more important now than ever.

The measure has been placed on the ballot by Sups. John Avalos, David Campos, Jane Kim, and Eric Mar and is scheduled for a public hearing before the Board of Supervisors Rules Committee on July 10 at 2pm.

"It's an absolutely key issue for San Francisco right now. Passing

this measure will create a seismic shift in what we're seeing with evictions and displacement in the city," Sara Shortt, director of the Housing Rights Committee, told the Guardian.

The measure creates a supplemental surcharge on top of the city's existing real estate transfer tax, a progressive rate ranging from a 24 percent tax on the sale of a property within one year of its purchase to 14 percent if sold between four and five years later.

In addition to levying the tax, the measure would also give the Board of Supervisors the power to waive that tax "subject to certain affordability-based restrictions on the occupancy of the real property," giving the city leverage to expand and preserve deed-restricted affordable housing.

Meanwhile, there's been a flurry of backroom negotiations surrounding the City Housing Balance Requirement measure sponsored by Sup. Jane Kim, which would require market rate housing projects to get a conditional use permit and be subjected to greater scrutiny when affordable housing falls below 30 percent of total housing construction (with a number exemptions, including projects with fewer than 24 units).

That measure is scheduled for a hearing by the Rules Committee on July 24 and, as an amendment to the City Charter, it needs six votes by the Board of Supervisors to make

the ballot (the anti-speculation tax is an initiative that requires only the four supervisorial signatures that it now has).

Mayor Ed Lee and his allies in the development community responded to Kim's measure by quickly cobbling together a rival initiative, Build Housing Now, which restates existing housing goals Lee announced during his State of the City speech in January and includes a poison pill that would invalidate Kim's housing balance measure.

Together, the measures will draw key battle lines in what has become the defining political question in San Francisco these days: Who gets to live here?

## COMBATING SPECULATORS

In February, Mayor Lee and his allies in the tech world, most notably venture capitalist Ron Conway, finally joined housing and other progressive activists in decrying the role that real estate speculators have played in the city's current eviction and displacement crisis.

"We have some of the best tenant protections in the country, but unchecked real estate speculation threatens too many of our residents," Lee said in a Feb. 24 press release announcing his support for Sen. Mark Leno's Ellis Act reform measure SB 1439. "These speculators are turning a quick profit at the expense of long time tenants and do nothing to add needed housing in our City."

The legislation, which would have prevented property owners from evicting tenants using the Ellis Act for at least five years, failed in the Legislature last month. So will Lee honor his own rhetoric and support the anti-speculation tax? His Communications Director Christine Falvey said Lee hasn't yet taken a position on the measure, but "the mayor remains very concerned about real estate speculators."

Peter Cohen of the Council of Community Housing Organization said Lee and his allies should support the measure: "It seems so clearly aligned with the same intent and some of the same mechanics as Ellis Act reform, which had the whole city family behind it."

"I think it would be very consistent with their position on Ellis Act reform to support the anti-speculation tax," Shortt told us. "If the mayor and tech companies went to bat for the anti-speculation tax,

and not against it, that would show they have real concern about displacement and aren't just giving it lip service."

Conway's pro-tech group sf.citi didn't returned Guardian calls on the issue, nor did San Francisco Planning and Urban Research Association, but their allies in the real estate industry strongly oppose it.

"As Realtors, our goals are to increase housing availability and improve housing affordability," San Francisco Association of Realtors CEO Walk Baczowski told the Guardian. "We don't believe the proposal from Sup. Mar, which is essentially a tax on housing, will accomplish either of those goals."

But supporters of the measure say real estate speculation only serves to drive up housing costs.

"We have been successful at bringing people around on the issue of real estate speculation," Basinger told us. "But of course, there will be financed opposition. People will invest their money to protect their interests."

"We know it's going to be a fight and we'll have to put in a lot of resources," Shortt said, adding that it's a fight that tenant activist want to have. "Part of what fuels all of this [displacement] is the rampant real estate speculation. We can't put profits above people."

## MAYOR'S MEASURE

Falvey denies that Lee's proposal is designed simply to negate Kim's measure: "Build Housing Now specifically asks the voters to adopt as official city policy the Mayor's Housing Plan to create 30,000 new homes by 2020 the majority within reach of low, moderate, and middle income residents. This is not a reaction, but a proactive measure that lets voters weigh in on one of the mayor's most important policy priorities."

Yet the most concrete thing it would do is sabotage the housing balance measure, an intention it states in its opening words: "Ordinance amending the Planning Code to prohibit additional land use requirements such as conditional use authorizations, variances or other requirements on housing projects...based on a cumulative housing balance ratio or other similar criteria related to achieving a certain ration of affordability."

Beyond that, it would have voters validate Lee's housing goal and "urge the Mayor to develop

by December 31, 2014 a Housing Action Plan to realize this goal." The measure is filled with that sort of vague and unenforceable language, most of it designed to coax voters into thinking it does more than it would actually do. For example, it expands Lee's stated goal of 30 percent of that new housing being affordable by setting a goal of "over 50 percent within reach of low and middle income households."

But unlike most city housing policies that use the affordable housing threshold of those earning 120 percent of area median income (AMI) and below, Lee's measure eschews that definition, allowing him and his developer allies to later define "middle income households" however they choose. Falvey told us "he means the households in the 50-150 percent of AMI range."

The measure would also study the central premise of Mayor Lee's housing policy, the idea that building more market rate housing would bring down the overall price of housing for everyone, a trickle-down economic argument refuted by many affordable housing advocates who say the San Francisco housing market just doesn't work that way because of insatiable and inelastic demand.

"Within 60 days of the effective date of this measure, the Planning Department is directed and authorized to undertake an economic nexus analysis to analyze the impact of luxury development on the demand for middle income housing in the City, and explore fees or other revenue sources that could help mitigate this impact," the measure states.

Shortt thinks the mayor's measure is deceptive: "It's clever because for those not in the know, it looks like a different way to solve the problem." But she said the housing balance measure works well with the anti-speculation tax because "one way to keep that balance is to make sure we don't lose existing rental stock."

And advocates say the anti-speculation tax is the best tool out there for preserving the rental housing relied on by nearly two-thirds of city residents.

"It's the best measure we have going now," Basinger said of the anti-displacement tax. "Mayor Ed Lee and his tech supporters were unable to rally enough support at the state level to reform the Ellis Act, so this is it, folks." **SFBG**





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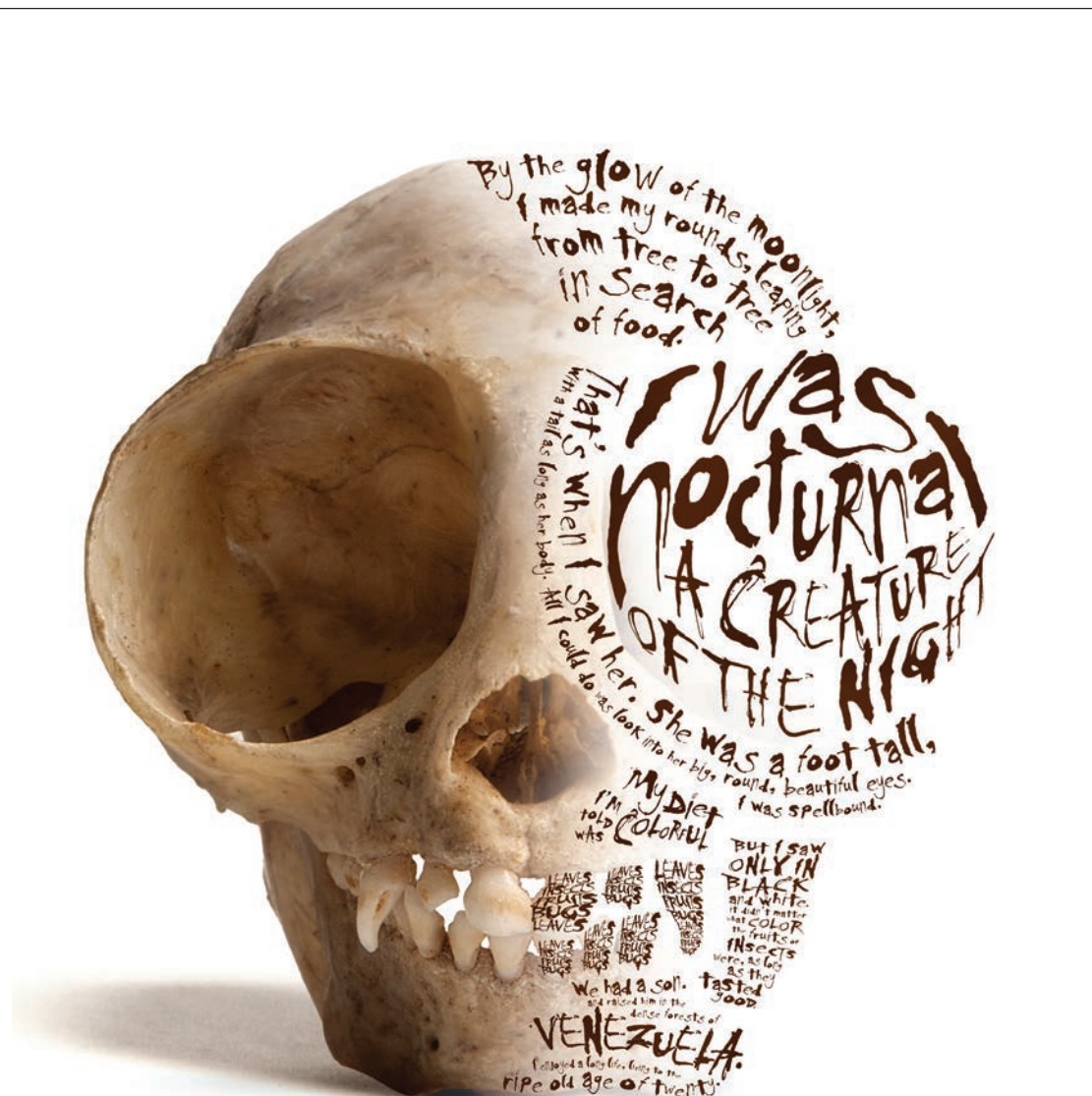
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BY REBECCA BOWE

rebecca@sfbg.com

San Francisco elected officials frequently celebrate the ambitious city-wide goal of sending zero waste to the landfill by 2020, an environmental feat widely viewed as attainable since the current waste diversion rate stands at a stellar 80 percent.

Official city numbers — based on reporting by Recology, a company that has a monopoly on trash collection and curbside recycling in San Francisco — demonstrate that only 20 percent of all city dwellers' trash ends up in a landfill, that unenlightened dead end for matter discarded from our lives, never to be reprocessed.

Yet a lawsuit against Recology exposed some inconsistencies in the company's record-keeping. It also shed light on how some material counted as "diverted" is routinely sent to a landfill anyway, a practice that muddies the concept of the city's Zero Waste program but is nevertheless legal under state law.

On June 17, a San Francisco jury determined that Recology misrepresented the amount of waste diverted from the landfill in 2008, enabling it to collect an incentive payment of



## Is Recology fudging the figures on how much SF waste is being diverted from the landfill, with the complicity of city officials?

\$1.36 million for meeting the goal. The verdict compels Recology to pay the money back to the city, since it was obtained after submitting a false claim.

The outcome of this lawsuit — brought by a former manager of the Tunnel Road recycling Buy Back facility, who also claims he was retaliated against for trying to expose fraud — highlights some larger questions. Was this inaccuracy unique to 2008, or are Recology's numbers always a little fuzzy? Are there adequate safeguards in place to prevent the company from fudging the numbers, particularly when both company and city officials have an incentive to exaggerate the diversion rate? And if what's on paper doesn't quite square with reality, is San Francisco really keeping as

much garbage out of the landfill as the city's Department of the Environment says it is?

Attorney David Anton, who represented the former Recology employee, Brian McVeigh, said he found it odd that San Francisco officials didn't show much interest in collaborating to recover the bonus money, even though millions of dollars was potentially at stake. Since damages are trebled under the False Claims Act, cited in the lawsuit, Recology could ultimately be made to fork over the incentive payment three times over.

"The city's representative in the Department of the Environment actually testified that he hoped this lawsuit would be unsuccessful," Anton recounted. He guessed that officials remained on the sidelines

because in San Francisco's political power centers, "relationships with Recology are so close and tight. It was a very strange thing," he went on, "to be pursuing this lawsuit, trying to get money to the city, and the city's representatives are saying, 'we don't want it.'"

Recology has filed post-trial motions in a bid to have the penalty reduced, "asking the court to decide whether there was any evidence at trial that there were public funds in the Diversion Incentive Account, and if so, how much," explained Recology spokesperson Eric Potashner. "We expect a ruling this summer."

Department of the Environment spokesperson Guillermo Rodriguez told the Guardian that Robert Haley, manager of the department's Zero

Waste team, was unavailable for comment before press time. With regard to the lawsuit, Rodriguez noted, "The city has been following the trial closely and is awaiting the judge's ruling on post-trial motions before determining any reaction."

### FALSE CLAIMS

The False Claims Act is designed to recover damages to government when false statements are made to obtain money or avoid making payments. It has a provision allowing whistleblowers, such as McVeigh, to lead the charge on seeking civil enforcement action. The whistleblower may be eligible to receive a share of recovery.

Under the bonus incentive program, Recology sets aside extra cash — collected from garbage customers' payments — in a segregated account. But it cannot withdraw funds from that account unless it hits the city's established waste-reduction targets. Recology submitted paperwork to the city in 2008 showing that it met the diversion goals, so it was allowed to withdraw the money.

But the lawsuit demonstrated that Recology actually fell short of those goals — and apparently,

CONTINUES ON PAGE 12 >>

# Recycle-pocalypse

As recycling centers close en masse throughout the city, small businesses may owe millions in fees

BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

Red explosions and yellow starbursts lit the sky, accompanied by the requisite oohs and aahs.

San Franciscans sat by the beach at Aquatic Park celebrating our nation's independence, eyes fixed upwards. But all around them, a team of independent scavengers, mostly ignored, methodically combed the Wharf, plucking cans and bottles from the ground and overflowing trash bins.

Often derided as thieves or parasites, these workers are cogs in a grand machine instituted by California's Bottle Bill in 1986, forming a recycling redemption economy meant to spur environmentalism with market principles.

The concept is simple. Taxpayers pay an extra five cents when they buy a can or bottle, and may redeem that nickel by trading the used can or bottle in at a recycling center. Thus, more recycling is

spurred.

But now a wave of recycling center evictions is causing San Francisco's grassroots recycling economy to crumble, and newly released numbers reveal just how much stands to be lost by the trend.

San Franciscan recyclers may miss out on millions of dollars in redemption, local mom-and-pop stores could wind up on the hook for millions of dollars in state fees, and neighborhoods stand to be besieged by recyclers flocking to the few remaining recycling centers.

Recycling activists and local businesses are pushing for change, but NIMBY interests are pushing for more of the same.

### SOLUTION IS THE PROBLEM

San Francisco Community Recyclers is on the parking lot of Safeway's Church and Market location, and after months of legal entanglement, the recycling center's eviction draws near. Still, SFCR is making a show of resistance.

The San Francisco Sheriff's Department is set to evict the recycling center within a week or so, as the rebel recyclers have so far refused to vacate voluntarily.

Sup. Scott Wiener says he'll be glad to see them gone.

"This recycling center caused enormous problems in our neighborhood," he told the Guardian. This particular Safeway lies within the boundaries of his district, and Wiener says his constituents complain the recycling centers draw too many unruly patrons, who are often homeless.

"There is problem behavior around the center in terms of camping and harassing behavior, defecation, urination in a much more concentrated way," he said.

But others say the not-in-my-backyard evictions only serve to create a ripple effect. The catalyst is a story we've reported on before: As well-heeled Golden Gate Park neighbors complained of homeless recycling patrons and waged a successful campaign to shutter the Haight Ashbury Recycling Center two years ago, the clientele adjusted by flocking to the Church and Market recycling center. New numbers illustrate this outcome.

Susan Collins is the president of

the Container Recycling Institute, a nonprofit that conducts analysis on recycling data. On average nationwide, Collins said, one recycling center serves about 2,000 people.

But since 2012 the number of recycling centers in San Francisco has been reduced from 21 to 7, causing Church and Market's service population to boom closer to 40,000, a difference that has more to do with the closures than the density of the area. Data from CalRecycle shows almost half of the city's populace lacks a recycling center within close proximity, forcing patrons to overwhelm the few remaining centers.

"This makes it a chicken and egg process," Collins told us. "For people to have the perception that the site is attracting so many people, they have to realize it's because there are so few sites to begin with."

Late last month, Assemblymember Tom Ammiano wrote to Safeway Chief Executive Officer Robert L. Edwards, urging the grocery chain to reverse its decision to evict San Francisco Community Recyclers from the Church and Market Safeway.

"Safeway has such a long history of supporting sustainability efforts," Ammiano wrote, "and

I truly believe that it can do so again." Safeway, however, has other concerns.

"As curbside recycling has increased in San Francisco and around the state," Safeway Director of Public Affairs Keith Turner wrote to Ammiano, "Safeway's focus on recycling has evolved as well."

Safeway is now also flouting local and state laws to throw recyclers off its back. CalRecycle, the state's recycling agency, performed an inspection in April of the Diamond Heights Safeway. It found that the grocer failed to accept recyclables and offer state guaranteed redemption, despite signing an affidavit with CalRecycle pledging to do just that. CalRecycle cited that location and two other San Francisco Safeways for noncompliance with the bottle bill.

And that's just the violations CalRecycle has documented so far. Ed Dunn, owner and operator of San Francisco Community Recyclers, has initiated his own investigation into Safeway statewide, filing complaints with CalRecycle alleging that as many as 75 Safeway stores aren't following the mandates of their affidavits and offering redemption for recyclables.





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nobody in city government ever followed up to check whether the reporting was accurate.

A key reason the jury ruled against Recology on this particular claim, according to Anton, was that it was found to have misclassified some construction and demolition waste as “diverted” material. Under state law, when ground-up construction debris is used to cover the top of a landfill — to prevent pests, fires, and odors, for example — it’s counted as “alternative daily cover.” Trash in this category winds up in a landfill, just like any other trash. But state law allows garbage companies to count it as “diverted,” just as if it were an aluminum can tossed into the blue bin.

The lawsuit claimed that Recology tried to count a great many tons of construction and demolition waste as “alternative daily cover” when in reality, it should have been counted as just plain trash.

Solano County records show that a landfill inspector had flagged an “area of concern” after discovering solid waste mixed in with construction debris Recology shipped to a landfill for use as that top layer. “It looks like they didn’t do a good enough job of cleaning out that material,” CalRecycle spokesperson Mark Oldfield noted as he pulled up the report from 2008 at the Guardian’s request.

Had the material gone to the landfill as just plain garbage, instead of “alternative daily cover,” Recology would have had to count it as waste sent to the landfill, instead of waste diverted from the landfill. That would have meant falling short of the waste diversion goal, hence losing out on the \$1.36 million.

“Recology kept this completely secret from San Francisco,” according to Anton.

Recology spokesperson Eric Potashner said it was actually a bit more complicated — the company challenged the inspector’s findings, he said. “The local enforcement agency in Solano County had questions about that material,” but Recology never received a cease-and-desist order, he added. “When we had talked to jurors after the fact, that was the issue that seemed to sway them. In 2008 we didn’t make that bonus by that much. They thought we shouldn’t have been able to count that as diversion because of this issue.”

Either way, the incident exposes a strange reality: When San Francisco city officials trumpet the



citywide success of “diverting” 80 percent of all waste from the landfill, some portion of that 80 percent actually winds up in a landfill anyhow. Whether the construction debris counted as “alternative daily cover” has trash mixed into it or not, it’s still destined to wind up in a big, environmentally unfriendly trash heap.

### CONCRETE NUMBERS

The lawsuit highlighted a few other red flags, too, raising more questions about the city’s true diversion numbers. For instance, the suit claimed that Recology was involved in a system of digging up concrete from its own parking lots, to be handed over to concrete recyclers as “diverted” waste.

“Recology facilities have large areas of concrete pads,” the complaint noted. “Management of Recology ... directed Recology work crews in 2005, 2006, 2007, and 2008 to cut out sections of concrete pads and deliver the removed concrete to concrete recyclers, to falsely inflate the diversion incentive reported to SF.”

The waste management company then “solicited cement companies to deliver and dispose of excess and rejected concrete loads to Recology, to fill in the removed concrete pad sections,” according to the complaint. Those shipments were brought in on trucks that weren’t weighed at entry, and then placed in the concrete pads. Management then had work crews remove the same concrete that had been delivered, shipped it to the concrete recyclers, and reported it “as diverted from being disposed in a landfill,” the suit noted.

This account was corroborated by a Guardian source unrelated the

lawsuit, but nonetheless familiar with the inner workings of the company. “They would take the concrete across the road — right across the street,” this person confirmed.

Asked to provide an explanation for this, Recology’s Potashner said, “it is clear, and wasn’t even challenged by the plaintiff at trial, that recycled concrete is diverted, whether it had been from Recology’s lots or anywhere else.”

McVeigh’s case stemmed from his realization, while working as

a manager at Recology’s Tunnel Road recycling buyback facility, that employees there were routinely marking up the weights of recyclable materials brought in, in order to pay out certain customers more than they were actually owed. The suit suggests that these routinely inflated California redemption value (CRV) tags contributed to Recology missing its waste-diversion targets, but the jury ultimately sided against the plaintiff on this question since it amounted to a financial loss for Recology, not the city.

The complaint included tag numbers and logs of scale weights that didn’t match up, showing a pattern of fraudulent dealings at the buyback center. In November 2007, for example, “ticket reports showed that 23.4 tons of aluminum CRV cans were purchased at the Bayshore Buyback Center, yet only 16.56 tons existed and were shipped.”

Asked about these claims, Potashner acknowledged that there may have been some “knuckleheads” involved in messing with the scales at the buyback center, but asserted that such activity had since been addressed. He added, “If there were any staffing issues around theft, that was actually affecting Recology’s books,” not the public.

Oldfield, the CalRecycle spokes-

person, noted that a long list of paperwork violations had been recorded in 2010, but he said the company appeared to have been in compliance since then — based on logs from inspectors’ visits once a year.

Another problem uncovered in the trial, Anton said, had to do with Recology misrepresenting tons of garbage from out of county, so that it would be counted outside the parameters of the waste diversion program. Potashner said that had been corrected, adding, “the out-of-county waste is really a small volume.”

But he confirmed that yet another practice brought to light in this lawsuit is ongoing, revealing a surprising end for some of the stuff that gets tossed into the green compost bins.

### MANY SHADES OF GREEN

According to every colorful flier sent out by Recology, the stuff that goes into the green bin gets composted. The green bin is for compost. The blue bin is for recycling. The black bin is for trash that goes to the landfill. This is the fundamental basis of Recology’s waste collection operation and, taking the company and the Department of the Environment at face value, one would assume that 80 percent of all waste was being pro-

## Recology is “a political business”

Recology’s political connections in San Francisco run deep. Years ago, when former San Francisco Mayor Willie Brown served as speaker of the California Assembly, he also worked as a lawyer for Recology, which was then known as Norcal Waste Systems.

Campaign finance archives show that when Brown ran for mayor in 1995, he received multiple campaign contributions from Norcal employees in what appeared to be a coordinated fashion.

Brown continues to be influential in the city’s political landscape due to his close relationship with Mayor Ed Lee, who himself came under scrutiny in his capacity as head of the Department of Public Works in 1999 when he was accused of granting Norcal a major rate increase as a reward for political donations to Brown.

In 2010, when Recology submitted a bid for a lucrative waste-disposal contract proposing to haul waste to its Yuba County landfill, Lee reviewed its proposal in his then-capacity as city administrator. As the Guardian reported (see “Trash talk,” 3/30/10), Lee recommended far higher scores for Recology than his counterparts on the contract review team, a key to the company winning the

landfill contract over competitor Waste Management Inc.

Before Lee declared his mayoral candidacy in 2011, news reports indicated that powerful Chinatown consultant Rose Pak had worked in tandem with Recology executives on a campaign effort, “Run Ed Run,” organized to urge Lee to launch a mayoral bid. Company employees had also been instructed to help gather signatures to petition Lee to run for mayor, news reports indicated, but Pak publicly denied her role coordinating this effort.

David Anton, the attorney for former Recology employee Brian McVeigh, emphasized that Recology’s close ties to powerful city officials might have something to do with the city’s lack of interest in targeting the company for the improperly received incentive payments.

Yet Recology spokesperson Eric Potashner called this assertion “completely untrue. Recology meets with the various city departments and regulators weekly. We are constantly improving our controls and practices for handling the city’s ever-changing waste stream; often at the behest of city regulators.”

Recology and its predecessor companies have maintained the exclusive right to collect commercial and residen-

tial refuse in San Francisco since 1932, and rates are routinely raised for city garbage customers, based on the company’s own reporting that its costs are increasing.

“I can tell you today, there will be another significant increase on July 21, 2016” — five years after the last rate increase — “because they have a monopoly,” said neighborhood activist and District 10 supervisorial candidate Tony Kelly, who previously worked on a ballot measure that sought to have the city’s refuse collection contract go out for a competitive bid. “When you have a closed system ... then it’s entirely a black box. It’ll all be self-reported. It’s too powerful of an incentive.”

An industry insider familiar with Recology echoed this point, adding that cozy relationships with local officials make it easier for the self-reporting to escape scrutiny.

“It’s a political business,” this person said. “In San Francisco, they’re really a political organization.” Since the rate is guaranteed, this person added, the mentality is that there’s plenty of wiggle room for financial losses and expenditures such as generous political contributions. “If you’re losing any money, you just ask for it back when you do your next rate increase. The city doesn’t have any objection. The ratepayers just get stuck with it.” (Rebecca Bowe)



cessed through the blue and green waste streams.

Instead, some of what gets tossed into green bins makes its way to a landfill.

The green-bin waste is shipped to a Recology facility where it's turned into compost, a process that involves sifting through giant screens. But some of what gets processed, known as "overs" because it isn't fine enough to drop through the screens, is routinely transferred to a nearby landfill, where it's spread atop the trash pile. Once again, this six-inch topper of neutralizing material is known as "alternative daily cover."

Although Recology could convert 100 percent of its green-bin waste into soil-nourishing compost, the practice of using partially processed green-bin waste for "alternative daily cover" is cheap — and it's perfectly legal under California law. Roughly 10 percent of what gets tossed into the compost bins is used in this way, Recology confirmed.

"There are some people who will say using green waste isn't really diversion," acknowledged Jeff Danzinger, a spokesperson with CalRecycle, which oversees recycling programs in California counties. "There's some people who say we should stop that practice because that just incentivizes a landfill solution for green waste. But if somebody's saying green waste shouldn't go into a landfill and get counted as diversion, it's an opinion."

Nor is it something the city objects to. The Department of the Environment is aware of this practice, Recology's Potashner told the Bay Guardian. Yet the city agency has never raised formal concerns about it, despite a mandate under its composting program agreement that the company use green-bin waste for the highest and best possible use.

But there's no incentive for anyone in city government to complain: Recology may legally count this discarded material as "diverted" in official reporting, thus edging it closer to an annual bonus payment. San Francisco, meanwhile, may count it as part of the 80 percent that was successfully diverted — thus edging it closer to the ambitious Zero Waste program goal.

"It's great PR to say you're the highest recycling," noted the person who was familiar with the company, but wasn't part of the lawsuit. "It's almost a movement more than reality. But who's really watching for the public on these numbers? There's no watchdog. It's all about bragging rights."

CONTINUED FROM PAGE 10 >>

On the other side of the fence, Safeway and other recycling-center critics (such as Chronicle columnist C.W. Nevius) are essentially saying, who cares? Don't we all just use blue bins nowadays?

The short answer: Nope.

#### MAKING GREEN, GOING GREEN

"Why do we need recycling centers if we have curbside recycling?" Sup. Eric Mar asked the deputy director of recycling at CalRecycle, point blank.

Jose Ortiz responded in less than a beat. "While some communities think curbside operations ensure the state's goals of collecting [recyclables], the reality is that 90 percent of recycling volume is collected through recycling centers, not curbside programs," he said from the podium.

That number came as a shock to many at the Board of Supervisors Neighborhood Services and Safety Committee June 19, including Sups. Mar, David Campos, and Norman Yee. Only 8 percent of recycling statewide comes through blue bins, CalRecycle confirmed to the Guardian.

Nor is that limited to California: Data from the Container Recycling Institute shows that the 10 states with recycling redemption laws produce such a high rate of return that they account for 46 percent of the nation's recycling. And since California Redemption Value recycling is pre-sorted, experts note, the bottles are often recycled whole (as opposed to broken) which can be used for higher-grade recycling purposes.

So for the city with a mandated goal of zero waste by 2020, the case for keeping recycling centers open is an environmental one. It's also fiscal.

San Franciscans make \$18 million a year selling back recyclables, Ortiz said, most of which went directly into the pockets of recyclers. Those scavengers at the Fourth of July festivities may have only collected five cents per can, but that's enough to buoy the income of many poor San Franciscans.

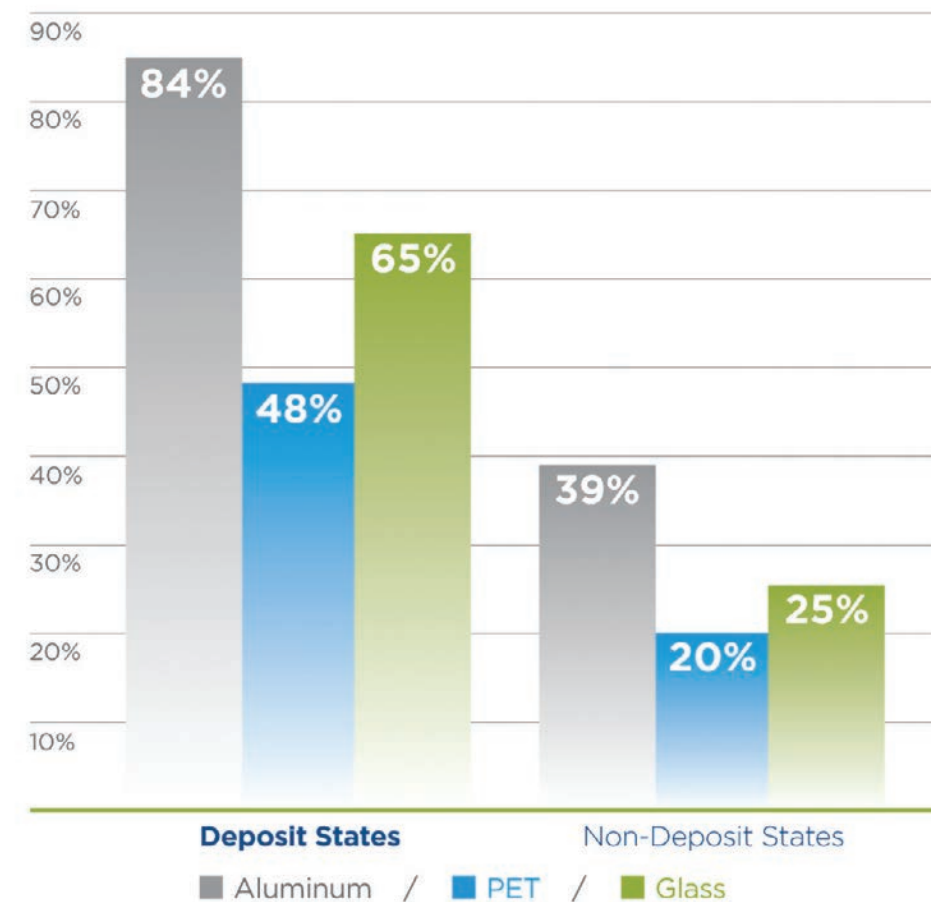
At the recycling hearing, David Mangan approached the podium to speak. His red hat was clean and his grey sweatshirt was ironed, but his face was worn with worry-lines and creases.

"I can't walk more than about eight blocks at a time, and I'm unemployable because of my disabilities," he told the committee. Recycling centers are a lifeline, he added. "I need this job, I'm on a limited income. I need the help they offer. I need them to stay open, please."

Critics say some poor and homeless depend on a black market of recycling truck drivers who trade drugs for cans and bottles, then turn to recycling centers to make a profit. But those at the hearing said the extinction of recycling centers actually helps the mobile, black market recycling fleets bloom, as motorists have an easier time shuttling recyclables across the city.

So recyclers are increasingly forced to rely on these so-called "mosquito fleets" for far-flung trips to cash in their bottles.

## Deposit States Have Higher Beverage Container Recycling Rates



© Container Recycling Institute, 2013

#### SMALL BUSINESS BUST

Meanwhile, recycling center evictions are becoming a source of anxiety within the small business community.

State law establishes a half-mile radius called a "convenience zone" around any supermarket that annually makes more than \$2 million. The supermarket is mandated to provide recycling on-site, accept recyclables in-store, or opt to pay a \$100 a day fee.

With the eviction of SFCR from Church and Market, Safeway may opt to pay the fee. But that gap would leave surrounding businesses inside that convenience zone with the same options: accept recyclables in-store or pay \$36,000 a year.

Miriam Zouzounis of the Arab-American Grocer Association said those options are daunting for liquor stores and mom-and-pop grocers.

"We just don't have the space for [recycling]," she said at the hearing. If SFCR were to close, the total of small businesses shouldering the burden of state recycling fees would jump from 100 to more than 360, said Regina Dick-Endrizzi, director of the city's Office of Small Business.

All told, San Francisco small businesses

would be made to send \$12.96 million in annual fees to California coffers because a few supermarkets didn't want to handle recyclables. Mar is now calling upon all involved to step up and solve this glaring problem.

#### SOLUTIONS ON THE WAY

This week the Board of Supervisors is tentatively set to vote on a moratorium of recycling center evictions, introduced by Mar on June 24. The pause would give Mar time to form a work group with those involved: Department of the Environment, Department of Public Works, CalRecycle, local supermarkets, grocers, the Coalition on Homelessness, and others to come together to form a compromise solution.

Department of the Environment proposed a mobile recycling center, which Wiener called an equitable solution that would help distribute recycling responsibility evenly across the city. While that agency did not provide a timeline on the creation of a mobile recycling center before our deadline, it's been in the works since 2012, when then-District 5 Sup. Christina Olague said it was the answer to the Haight Ashbury Recycling Center's closure.

It's been a long wait for a solution. And in the meantime, many more stand to lose.

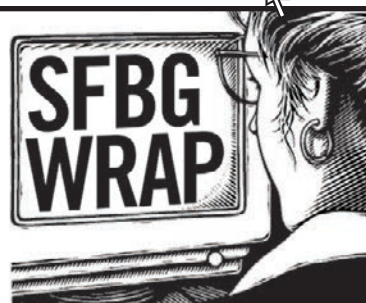


# GIFTS TO MAYOR SCRUTINIZED

A major real estate firm, Kilroy Realty, contributed \$1 million to the America's Cup Organizing Committee at the behest of Mayor Ed Lee, right around the time it won city approval to add six floors onto a downtown tech office building that was already under construction.

While it's impossible to say whether the generous gift had anything to do with Kilroy's request to expand its commercial office development, the "behested payment" reports documenting the donation did draw the attention of the San Francisco Civil Grand Jury, which included them in a report titled "Ethics in the City: Promise, Practice, or Pretense?"

In another example highlighted in the report, Mayor Lee accepted travel funds for a trip to China and Korea last October. Contributors who provided more than \$500 apiece for that trip included Uber and Airbnb, both tech-based companies whose busi-



nesses stand to be directly impacted by city policies.

The Civil Grand Jury report highlighted the shortcomings of the San Francisco Ethics Commission, an agency tasked with ensuring that government operations aren't tainted by conflicts of interest or official misconduct.

It also took the Ethics Commission to task for being too lax on addressing potential conflicts of interest, recommending that the agency hand over control of its major enforcement investigations to the Fair Political Practices Commission, a state agency with a more robust team of investigators.

"The Ethics Commission lacks resources to handle major enforcement cases," the Civil Grand Jury

report noted. "These include, for example, cases alleging misconduct, conflict of interest, violating campaign finance and lobbying laws, and violating post-employment restrictions." (Rebecca Bowe)

# PINTEREST APP REJECTED

The San Francisco Design Center will remain Pinterest-free—for now. A ordinance to give the building landmark status was tabled on Mon/7 after it failed to make it out of the Land Use and Economic Development Committee meeting.

Sup. Malia Cohen noted that although she feels the Design Center deserves landmark designation, she doesn't feel comfortable allowing it to take advantage of the loophole that would allow social networking website Pinterest to evict existing tenants and take over the majority of the 311,000-square-foot building, saying it isn't "in the spirit of the law." So for now, new office use isn't yet permitted in the building, as its new owners had sought.

In addition, the committee moved a resolution regarding landmark buildings in Production, Distribution and Repair (PDR) areas to the full Board of Supervisors, recommending approval. The resolution imposes interim zoning controls that would require conditional use authorization for office conversion in buildings given the landmark designation, which would be an effort to close the loophole being used in the Pinterest case. (Jasper Scherer)

# TECH CAN "DO BETTER"

Can Silicon Valley tech companies "do better?" With the launch of a new website, the industry's security guards have come forward with tales of inequality in Silicon Valley, and are calling upon Google and other big tech companies to do just that.

Protesting outside Google's I/O conference last week, security guards used the annual developers' conference to demand tech companies pay them living wages.

They also launched a new website, TechCanDoBetter.org.

"We're trying to change the conversation, because so much of the narrative is around tech and what good it's doing," said Alfredo Fletes, spokesperson for Service Employees International Union. Fletes said a Google representative recently agreed to meet with SEIU to address the security guards' concerns, but added that this was the first the union had heard from the spokesperson since last year.

Google hasn't addressed the issue head on. "Thousands of Googlers call the Bay Area home, and we want to be good neighbors," noted a public statement issued by the company. "Since 2011 we've given more than \$70 million to local projects and employees have volunteered thousands of hours in the community."

The average Silicon Valley security guard, Fletes said, will earn \$22,000 this year. In TechCanDoBetter.org's video game (aptly named Dream Crushers), users are invited to play the role of a struggling secu-

CONTINUES ON PAGE 16 >>



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## TECH CAN "DO BETTER" CONT>>

rity guard, which entails making tough budget choices. Maybe, for instance, you'd like your security guard to eat. Maybe you'd like him to pay his utility bills. But if you try to do all the basic necessities — transportation, food, utilities, and childcare — you lose.

"You're not meant to win," Fletes explained. "Security guards who played the game said it was frustrating," he added. "But they also said their lives were way more difficult." (Holly McDede)

## NO PAYOUT FOR PRISONER

When a jury in San Francisco rejected the civil lawsuit claims of Oscar Grant Jr., the imprisoned father of Oscar Grant III — who was shot to death by then-BART Police Officer Johannes Mehserle on the platform of Fruitvale Station on New Year's Day 2009 — were jurors exhibiting a bias against convicted criminals?

That's the contention of

Grant's attorney, Waukeen McCoy, who tells the Guardian, "I think they were trying to find something to not give him anything because he's in prison," adding that, "The jury clearly did not understand the evidence."

The elder Grant is in prison in Solano County for a 1985 murder in Oakland, and McCoy said he could be granted parole as soon as next year. McCoy said any financial gain in the case would have gone to restitution for the family of Grant's victim, to help his granddaughter, and to help ease his own transition into civilian life if paroled.

Grant was divorced from his son's mother, Wanda Johnson, but McCoy said both the mother and son visited Grant regularly in prison. The civil suit and its "loss of familial relations" standard required Grant Jr. to show he was affected by Mehserle killing his son, and that the shooting wasn't justified, as the courts have already concluded.

"The mom clearly wanted her son to bond with the father, and one reason was to keep him out of trouble," McCoy said, who said

prison logs showed Johnson visiting Grant 82 times.

But McCoy said Mehserle's attorney, Michael Rains, used the log — which didn't contain the younger Grant's name — to sow doubts about the father-and-son relationship and deny that his son joined the visits, even though McCoy says Grant III was along on every visit and that was the purpose of Johnson visiting her ex-husband.

"There was a relationship there," McCoy said.

That prison log was one of a few possible grounds for appeal, McCoy told us, although they haven't yet made the decision whether to appeal. Another was possible jury bias after jurors were told of previous civil settlements totaling about \$3 million that Johnson and the slain man's girlfriend, daughter, and friends received from BART and Mehserle, who was convicted of involuntary manslaughter in the killing and served about a year in prison.

"There were a lot of things going on here. I think the jury knew about the previous settlements," McCoy said, "and they

didn't want to award any more."

Barring a successful appeal, this verdict would seem to end the emotionally wrenching saga involving Mehserle killing Grant, which was dramatized in the film Fruitvale Station and which led to several raucous street demonstrations against police abuse and racism in Oakland. The tragic event ultimately gave rise to state legislation creating limited civilian oversight over BART Police. (Steven T. Jones)

## RISE UP



## WEDNESDAY 9

### TALK ON GUN CONTROL

Commonwealth Club SF Club Office, 595 Market, SF. 6pm, \$20 non-members, \$12 members, \$7 students. Michael Waldman, president of the Brennan Center for Justice at NYU School of Law and author of The Second Amendment: A Biography will recount the raucous public debate surrounding the Second Amendment and gun control policy in the United States. In 2008, the U.S. Supreme Court ruled for the first time that the Constitution protects an individual right to gun ownership. Waldman argues that our view of the amendment is set, at each stage, not by a pristine constitutional text, but by the push and pull, the rough and tumble of political advocacy and public agitation. Moderated by Mark Follman, Senior Editor of Mother Jones.

## SATURDAY 12

### SURVIVAL ADAPTATIONS

Adobe Books Backroom Gallery, 3031 24th St., SF. [www.rootdivision.org/071214](http://www.rootdivision.org/071214). 7-10pm, free. This exhibition explores "the creative ways in which artists are responding to the challenge" presented by the changes in the Bay Area's socio-economic landscape, and what the relocation of cultural administrators and institutions means for San Francisco's future. The purpose of the project is to "reflect on our changing city" and "celebrate those who have chosen to stay and fight."

### LABORFEST: SF WATERFRONT LABOR HISTORY WALK

Meet at Hills Brothers Coffee, 75 Folsom, SF. [www.laborfest.net](http://www.laborfest.net). 10am-noon, free. Join this walk and learn the stories of San Francisco's labor struggles, affecting the maritime industry from 1835 until 1934. Labor historian Larry Shoup will discuss the 1901 transportation workers strike, led by the Teamsters, which the San Francisco police failed to quell.

## SUNDAY 13

### GREENING THE ECONOMY, THE EMERGING GREEN JOB SECTOR AND MAKING YOUR OWN LIFE ECO-FRIENDLY

First Unitarian Universalist Society of San Francisco, MLK Room, 1187 Franklin, SF. <http://tinyurl.com/qhw7jjq>. 9:30am, free (light breakfast offered for a slight fee). Sierra Club managing editor Tom Valtin will give a talk on how our economy is becoming increasingly "green" and how to live a more eco-friendly life. Part of the society's Sunday FORUM Speaker Series, this event will highlight new opportunities in the ever-growing green job sector.

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## Japanese dreams

BY MARCIA GAGLIARDI  
culture@sfbg.com

**TABLEHOPPING** Downtown workers, here's your new lunch spot. Sushi lovers, lock Pabu on your radar.

### CHOW NOW

There are not one but two big local openings that just happened in the Michael Mina empire, and anyone who has a passion for sushi or ramen will want to take note, because chef Ken Tominaga — of the destination-worthy Hana in Rohnert Park — is partnering with Mina on both projects. **Pabu** (101 California, SF. [www.michaelmina.net](http://www.michaelmina.net)) and **The Ramen Bar** (101 California, SF.) are two very different restaurants that happen to have the same address, the spacious 101 California. And depending on your budget, you can afford to eat at least at one of them.

Let's start with The Ramen Bar. Come by Mon–Fri 8am–9pm (with food service starting 11am). Based on the lines of people during the opening week, you may discover a wait at lunchtime. There are four kinds of ramen on the opening menu, and you won't find a thick and rich tonkotsu-style broth here: Tominaga is doing a lighter broth, taking inspiration from Tokyo-style ramen, so you won't fall into a food coma during your 2pm meeting.

The ingredients and techniques here are top notch: no cold eggs with a blue ring on the yolk, ya

dig? There's a tempting Tokyo roast chicken (\$12) with soy-cured egg, bamboo, spinach, and yuzu kosho. Or you can go rich with braised pork belly (\$12) with wakame, soy-cured egg, and wilted spinach. Other choices include shrimp and crab dumpling (\$16) in a ginger clam broth, with sweet corn and mizuna; and mushroom and tofu (\$11) with miso, mizuna, hon-shimeji mushrooms, sweet corn, and nori. Gluten-free noodles are available as well. Additional lunchtime-friendly choices on the menu include salads and donburi.

The Ramen Bar has made the process simple if you want to order ahead: check the Facebook page ([www.facebook.com/RamenBarSF](http://www.facebook.com/RamenBarSF)) or download the app for iPhone and Android, just search "Ramen Bar SF." There are also seats at a counter, tables, or on the outdoor terrace if you don't want to eat at your desk. (You really should get some air). And you can come by in the morning for espresso and coffee drinks from LAMILL, or explore Hong Kong milk tea, boba tea, and more.

Now, you ready to acquaint yourself with the Happy Spoon? It's one of chef Tominaga's trademark dishes, and it's how you'll want to start your dinner at the upscale Pabu (dinner is served nightly; lunch won't begin until July 28). It's a soup spoon, yes, but artfully composed with uni, ikura, tobiko, ponzu, and crème fraîche, and should make you happier

than a spoonful of Prozac. Nigiri obsessives will want to sidle over to the 22-seat sushi counter, and have Yoji-san prepare Ken's Nigiri Tasting Menu: eight courses of exquisite Edo-style nigiri, served two pieces at a time. It's the good stuff, let me tell you. There are also tables and booths where you can sit with your date or a group and make your way through Tominaga's varied menu, which includes both izakaya dishes and sushi (check out the ankimo dish), ranging from cold to hot small plates, eight kinds of robata-yaki, elegant shabu-shabu, and some larger dishes, including seafood and A4 and A5 Japanese wagyu. (I hope you brought your company card). They're all designed to share.

A big bar and lounge under an open ceiling with softly glowing lanterns and tall windows can't help but charm. You can slide into a burnt orange leather and velvet booth during happy hour (Mon–Fri 3pm–6pm), which rocks a menu of BBQ pork buns, oysters, Tokyo fried chicken, and robata. The cocktails by Mina Group head bartender Carlo Splendorini are creative — house-carbonated cocktails abound, so get fizzy — and if you want to learn about sake, you need to meet sake master Stuart Morris. This total sake sensei puts together some exciting pairings, and is thrilled to share his knowledge with you. Kanpai! **SFBG**

*Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.*

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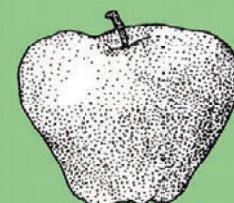
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# The mayor of tiki

BY STUART SCHUFFMAN,  
AKA BROKE-ASS STUART  
[culture@sfbg.com](mailto:culture@sfbg.com)

**WEEKNIGHTER** The best tiki bar I've ever been to is Smith's Union Bar in Honolulu's Chinatown. It's a shitty little tiki dive bar with even shittier karaoke. It's also the oldest bar on the island. The night I was there it was full of Navy dudes, punk chicks, gay guys, and a big hulking, transgendered Pacific Islander. I had the crowd arm-in-arm singing "Tiny Dancer" and "Don't Let Me Down" while cheering me on and buying me drinks after I sang. It was pretty much what I wish happened every night of my life.

While nothing can quite compare to Smith's Union for obvious reasons, Trad'r Sam (6150 Geary Blvd, SF, 415-221-0773) is probably my second favorite tiki bar in the world. Sitting way out on Geary and 26th Avenue, Trad'r Sam got its start as a Trader Vic knockoff back in the 1930s. And it seems not much has changed since then. Cheap, powerful, colorful drinks come in punch bowls while wicker and cushion booths line the perimeter of the room. Cash is the only form of legal tender accepted and really drunk people abound. The bar itself is shaped in an irregular half circle with a lump, like a boob job gone wrong.

It was a foggy Tuesday night and Ashley and I had just come from Rockin Crawfish down the way. Neither of us make it out to the Richmond very often so it was an excuse to wander into places that she's never been and I hadn't been in years. As we walked in the door we were blown away by how busy it was. It seemed like the only business with any customers on that side of Park Presidio. "Damn, it's busy," I said to the door guy. "Is it always like this on Tuesdays?" I

asked. He replied, "Pretty much."

We were impressed. Most of the bars in that part of town, at that particular hour on a weeknight, had a client base consisting of old drunks pissing away what little money they had while staring into their beers. Somehow Trad'r Sam had every young and attractive person in the Richmond inside its walls that night. People of all ethnicities mingled together sipping flamboyant drinks while laughing, flirting, and grooving to music like MGMT.

"Can I touch your coat?" Where'd you get it?" a girl asked as she approached us.

"Sure," I said, "I got it at some thrift store."

To which she responded by hugging me and saying, "I'm Jillian and you smell like garlic fries." Jillian told us that Trad'r Sam was her favorite bar and since she lived nearby, she was there all the time. "Everyone here is so nice," she told me, "Most of the time one of the bartenders walks me home. And if I black out I always make it home safely." Blacking out is an easy thing to do at Trad'r Sam. Considering how many new SF bars have drinks that start at \$12, the most expensive drink at Trad'r Sam is \$16 and comes in a bowl meant for multiple people.

Walking out that night and towards the next bar on our adventure, I told Ashley about Smith's Union and all the incredible things that happen there. "That's all well and good," she told me, "but I bet you never met the mayor there."

"Huh?" I asked and she showed me her phone check in at Trad'r Sam. Apparently Jillian was the mayor on Foursquare. I never knew smelling like garlic fries would lead me to meet such illustrious people. If you make it to Trad'r Sam, give the mayor a hug for me. **SFBG**



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### WEDNESDAY/9

#### 🕒 A HARD DAY'S NIGHT

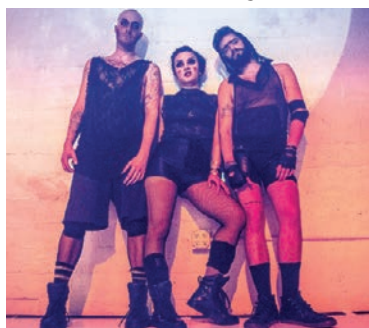
In 1964, Beatlemania thoroughly swept America. Fifty years after the Fab Four's stateside and film debuts, San Francisco's celebrations seem like a blast from the past. Aside from Paul McCartney's August concert at Candlestick Park — coming full circle to where the Beatles played their last official show — the band's 1964 film *A Hard Day's Night* returns to U.S. theaters this month. Old age may be sneaking up on Macca, but the Liverpudlian boys' mop-tops, music, and mockery of Paul's grandfather are timeless. Stay in your seat for the second feature — the 1978 film *I Want to Hold Your Hand* chronicles some fans' Beatlecentric shenanigans. (Amy Char)

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### THURSDAY/10

#### 🕒 NICOLE KIDMAN IS FUCKING GORGEOUS AT 'GORGEOUS'

Arty art-pop-performance-party mavens Nicole Kidman Is Fucking Gorgeous (John Foster Cartwright, Maryam Rostami, and Mica Sigourney) show up at the Asian Art Museum this week to host one night's worth of grand gorgeousity on the occasion of the museum's current exhibit — "Gorgeous"



#### THE U.S. AIR GUITAR CHAMPIONSHIP SEMIFINALS SATURDAY/12

(June 20–Sept. 14) — which delves into its permanent collection as well as that of SF MOMA for a cache of 72 fabulous pieces ranging across more than two millennia. Who better to "activate the spaces" of the museum with dance and performance than special guests Fauxnique (Monique Jenkinson), Fatima Rude, La Chica Boom, and DJ Hoku Mama Swamp. Casual dress? I don't think so. But TopCoat Nail Studio will handle the mani with designs inspired by the artwork. (Robert Avila)

6–9pm, free with museum admission, \$5 after 5pm

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[www.asianart.org](http://www.asianart.org)

### FRIDAY/11

#### 🕒 CYNIC

The world was not ready for Cynic when it first emerged in the late



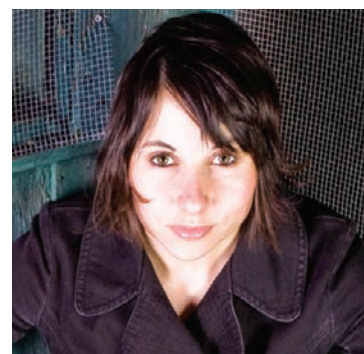
'80s. The band's jazzy prog-metal and anti-macho stage presence (inspired in part by members Paul Masvidal and Sean Reinert's sexuality — Reinert calls their music "some gay, gay metal") made them equal parts influential and reviled. On their first national tour opening for Cannibal Corpse, the extreme audience hostility they experienced was enough to make members call it quits for 12 years — during which time their reputation and influence grew. Since their 2006 reunion, they've enjoyed success and reverence, releasing two more albums and playing major festivals in the U.S. and Europe. Their upcoming Fillmore gig is a chance to see one of metal's coolest influences rock a venue as comfortably and thoroughly as they deserve to. (Daniel Bromfield)

9pm, \$22.50

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#### 🕒 LIA ROSE

Formerly of Or, the Whale, San Francisco singer-songwriter Lia Rose has the kind of voice that seems like it could cut steel with its clarity — but instead, she's going to pick up a guitar



and carve you a lovesick, honey-and-whiskey-coated lullaby, with pedal steel or upright bass or banjo or all three helping to lull you under her spell. The timeless quality of her indie-folk pairs well here with opener We Became Owls, an East Bay Americana outfit that's been gaining devotees like a steam train for the past year, despite not having an album out (this is their record release show). Gritty, Guthrie-esque sing-alongs are a distinct possibility here; maybe do some vocal warm-ups? (Emma Silvers)

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#### 🕒 HOT CHIP (DJ SET)

Hot Chip's catchy brand of electro-funk has buoyed the group's five critically acclaimed albums. It's most recent release, 2012's *In Our Heads*, is perhaps best yet — "Don't Deny Your Heart," a harmony-heavy party anthem with irresistible vocals from Alexis Singer that capture all the melody of the Britpop era, was one of the unique and danceable singles of its year. The singer comes to the glitzy Mezzanine for a DJ set that



promises to be full of mixing, subtle live instrumentation, and mashups of prior releases. The band has a penchant for debuting new music at its gigs (or else subverting its old tunes to an extent that they're effectively entirely new tracks) and a smaller-scale dance club provides the perfect

location for it to run wild. Also performing is local legend and Lights Down Low host Sleazemore and DFA records mainstay The Juan Maclean, who just dropped a stinging new single called "Get Down (With My Love)." (David Kurlander)

8pm, \$16–\$25

Mezzanine  
444 Jessie, SF  
(415) 625-8880

### SATURDAY/12

#### 🕒 SONNY AND THE SUNSETS

San Francisco's Sonny Smith is a scattered man. He is a singer-songwriter, playwright, author, and curator who honed his musicianship in piano bars and travelling between the Rocky Mountains, the West Coast, and Central America. The music of Sonny and



the Sunsets, his SF-based pop outfit with a revolving-door lineup, reflects the patchwork nature of Smith's mind and talents, melding aspects of pop, doo-wop, indie rock, surf, and folk. Smith is a gifted storyteller and his compelling and wonderfully strange lyricism lends itself well to the demure Ocean Beach vibes of his music. The Sunsets' most recent album, *Antenna to the Afterworld*, reflects on Smith's experiences with the paranormal, and presents some of his strongest and most wonderfully weird material to date. Tonight's show will feature a brand new lineup and material that's never been heard before. (Haley Zarembo)

With The Reds, Pinks, and Purples, Bouquet

9pm, \$15  
The Chapel  
777 Valencia, SF  
(415) 551-5157  
[www.thechapelsf.com](http://www.thechapelsf.com)

CONTINUES ON PAGE 20 >>



SATURDAY/12  
CONT>>

## THE U.S. AIR GUITAR CHAMPIONSHIP SEMIFINALS

The times, they are a-changin'. Now you can put "professional air guitarist" on your LinkedIn profile and actually justify the position. Unlike most artists who usually take the stage at the Independent, tonight's stars left their instruments at home, but they're ready to shred. Hear — or see, rather — contestants breathe new life into some of your favorite songs, including hits from years past. It's time for a classic rock revival. AC/DC's and Van Halen's riffs inspire fans to rock out, sans guitars, as past contestants can attest to. No offense to Bob Dylan, but his brand of folk just isn't that conducive to replicate on air guitar. (Amy Char)  
9pm, \$20  
The Independent  
628 Divisadero, SF  
(415) 771-1421  
www.theindependentsf.com

## XAVIER RUDD

Xavier Rudd is a music festival's wet dream. He's a handsome, frequently shirtless, habitually barefoot Australian surrounded by dozens of instruments over which he has complete mastery — and he plays them all at once. Since debuting in 2002 with the album *To Let*, the one-man band has had a platinum album in Australia (*Solace*, released



in 2004) and gigs at festivals across the Anglophone world, in addition to slots opening for fellow stage hounds like Jack Johnson, Dave Matthews, and Ben Harper. Though he's been sticking more to indoor venues on this leg of his American tour, his style should be well suited to the Fillmore — home to all manner of hippie-leaning, improv-happy artists since the heyday of the Dead. (Daniel Bromfield)  
9pm, \$25  
The Fillmore  
1805 Geary, SF  
(415) 346-6000  
www.thefillmore.com

## THE DWARVES TUESDAY/15



## SUNDAY/13

### DARRYL D.M.C. MCDANIELS

Neck of the Woods becomes a time machine on Sunday as Darryl McDaniels, better known as D.M.C., drops in for a nostalgic journey through the annals of 1980s rap. One third of the explosive rap innovators Run-D.M.C., McDaniels has kept busy since the dissolution of the group more than 10 years ago, playing a full festival circuit, doing extensive charity work, and covering Frank Zappa's "Willie the Pimp" with Talib Kweli, Mix Master Mike, and Ahmet Zappa for a pulsating track on a



birthday compilation put out by the Zappa Family Trust. It's hard to say whether D.M.C. will pull out anything quite as wild during this set, but expect zeitgeist-defining songs like "It's Tricky" and "Walk This Way," and hopefully some deeper cuts from the group's later work (2001's *Crown Royal* has some underrated tracks) and D.M.C.'s only solo album, *Checks, Thugs, and Rock and Roll*. Joining McDaniels on the mic are local groups the Oakland Mind and Jay Stone, each of whom have decidedly D.M.C.-inspired beats and flows and will offer up both politicized and party-themed bangers centered around the Bay. If you're feeling like "Raising Hell," then head over. (Kurlander)

9pm, \$18  
Neck of the Woods  
406 Clement, SF  
(415) 387-6343  
www.neckofthewoodssf.com

## MONDAY/14

### BAASICS.5: MONSTERS

These aren't the monsters that haunted your childhood nightmares. No, these monsters have matured alongside you, escaping their fantasy story homes and creeping into the minutiae of everyday life. A group of scientists and artists serve as their caretakers tonight, entralling audiences with accounts of honey bees' transformation into "ZomBees," vampires' affinity for the best coast (namely, California), Sasquatch sightings (guaranteed

to be more terrifying than the music festival), and glow-in-the-dark plants (mundane, yes, but at least you won't wet your pants in fear). Still, the multimedia presentation finds the delicate balance between artistic and hair-raising, while maintaining a somewhat spooky aura to keep you on your toes until Halloween. (Amy Char)  
7pm, free  
ODC Theater  
3153 17th St., SF  
(415) 863-9834  
www.odcdance.org

## TUESDAY/15

### THE DWARVES

The Dwarves came into the world as we all do, screaming and covered in blood. Formed in Chicago in the mid-'80s as The Suburban Nightmare, the hardcore punk outfit has since relocated to our fine city to wreak havoc. In their three decades of existence, the Dwarves' lineup and sound have shifted from hardcore to shock rock. The twin pillars of the Dwarves, singer Blag Dahlia and guitarist He Who Cannot Be Named, however, have stood the test of time, and continue to deliver some of the most insane live shows and stunningly tasteless lyrics punk rock has to offer. Infamous for their short, bloody, and often nude live shows, the Dwarves are a legendary part of punk history and the San Francisco rock scene. Also featuring the equally notorious Queens, this show is going to be a doozie.

(Zaremba)  
With the Queens, Masked Intruder, the Atom Age  
9pm, \$20  
Bottom of the Hill  
1233 17th St., SF  
(415) 626-4455  
www.bottomofthehill.com

### LIZ GRANT

Local standup comedienne Liz Grant has gotten divorced twice and gone on an astonishing



number of dates in the interim. Additionally, she has served as a "ghost online dater" for a busy executive. In her show *Dating Is Comedy*, she breaks down the contemporary SF dating scene and gets brutally honest about her various misadventures and heartbreaks along the way. While the show isn't expressly designed for singles, Grant hopes that her words of wisdom will resonate with those who "have dated, are dating, or want to date." With a thematic scope that large, Grant is sure to strike a funny bone (or perhaps a more fragile Achilles' heel) for anyone who has survived the rough seas of the dating world. Fresh off a 23-week run of another dating rumination, "Deja Wince: Lessons From a Failed Relationship Expert," Grant is no stranger to baring her soul about the most universally distressing of all societal practices. (Kurlander)  
8pm, \$15  
Punch Line  
444 Battery, SF  
(415) 397-7573  
www.punchlinecomedyclub.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



Check out all events at  
**soundwavesf.com**  
including many free  
happening all over SF

# SOUNDWAVE ((6)) WATER

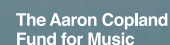
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July 10 – September 28, 2014

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**POOL** SOMArts • **WATER WORLD** Alter Space **MUSIC FOR A CHANGING TIDE** Ocean Beach  
**THE INFINITE SWELL** Battery Townsley • **FLOODED** Intersection for the Arts  
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**MODERNIST MOVEMENTS** de Young Museum • **SPEAKING TRIBUTARIES** Sausal Creek  
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# FRIDAY NIGHTS

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July 18 • 6–8:30 PM

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- TangoCalifia hosts its annual tango party, featuring avid dancers Terry Clarke and Beatrice Bowles and a guest appearance by the renowned Trio Garufa
- Film screening of *Doble o nada* (Double or Nothing)
- Mixed-media art-making stations with craft projects inspired by dance

Fees apply for permanent collection and special exhibition galleries, dining, and cocktails.

[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays) #FridayNightsDY

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Trio Garufa, photo by Kristine Adams

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**Sunday Streets Mission**  
AUGUST 24

**Sunday Streets GUIDE**  
AUGUST 20

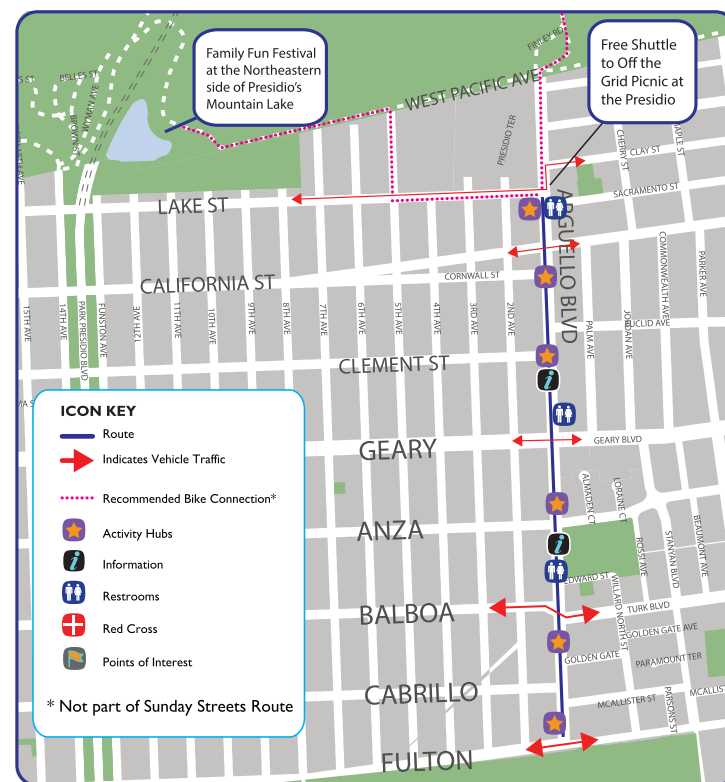
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**BAY-GUARDIAN**



## Sunday Streets Richmond

July 13, 2014 11 a.m. - 4 p.m.



### Arguello and Lake

- YBike
- Golden Gate National Parks Conservancy, Roving Ranger
- St John's Presbyterian: games

### Arguello and Clement

- Sunday Streets Information Booth and Volunteer Check-in
- Free bike rentals by Parkwide
- SenSpa
- City CarShare
- SF Bay Guardian
- SF Examiner
- KYLD Wild 94.9
- New Wheel Electric Bikes
- Other Avenues
- Supervisor Mar
- SF MOMA
- Presidio Graduate School
- Mutual Responsibility
- Wild Equity Institute
- Navy Blue Rock Band
- Shan-Yee Poon School of Performing Arts Youth Dance Company performs on the hour, 12 to 3 p.m. 50% off Summer Dance Camps, 10% off Fall Semester. Stop by table for Voucher and Balloon

### Arguello and Geary

- Richmond YMCA: Adopt an Intersection; activities for all ages
- Dholrhythm-The Rhythm of Punjab: 12 p.m., 1 p.m.
- Kriyaa Dance Academy - Bollywood and hip hop dance; 12:30 p.m.
- Asian Family Support Center - Info & twist balloons

### Arguello and Anza

- Sunday Streets Information Booth and Volunteer Check-in
- SF Public Utilities Commission
- SF Department of Public Works
- SF Bicycle Coalition: Freedom From Training Wheels
- SF Street Smarts
- NERT
- SF SAFE
- Open Bluegrass Jam
- Rec and Park
- SFMTA
- Purusha Yoga: kid's class 12 p.m., adult class 1 p.m.
- Community Living Campaign
- On Lok Lifeways
- Self Help For the Elderly: HICAP
- Richmond Senior Center



# Streets

a.m. to 4 p.m.  
\*Programs subject to change



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without the hundreds  
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make Sunday Streets  
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Learn more or sign up  
at: [SundayStreetsSF.com/volunteer](http://SundayStreetsSF.com/volunteer).

Arguello and Balboa/Turk  
Peerby: Adopt an Intersection  
SF Flex Academy  
Mobile Climate Science Labs  
The Balanced Atlas  
Jea and Cyw: Info booth  
Wang Wealth Management  
BlueDiamondsBellyDance, 1 p.m.  
The College Fund Band  
Rebuilding Together San  
Francisco: Collaborative art  
project  
BootCampSF

Arguello and Golden Gate  
Out Of The Booth - Photobooth  
San Francyclo: Live DJ

Arguello and McAllister  
AcroSports: Acrobatics,  
gymnastics, circus arts  
Live music by Diptera  
ArtSpan - Arts & Crafts  
Help Each Other Out: Fill  
out Gesture Cards on what  
gestures got you through a  
difficult time

Living Entertainment  
Bubblegirl

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WYE OAK, WITH A BRAND NEW SOUND, WILL PERFORM AT SF'S PHONO DEL SOL SAT/12.

PHOTO BY SHERVIN LAINEZ

BY EMMA SILVERS

esilvers@sfbg.com

**LEFT OF THE DIAL** In the spring of 2013, Jenn Wasner found herself at an unexpected crossroads.

As one half of **Wye Oak**, the singer-guitarist had been touring the country nearly nonstop following the critical success of *Civilian*, the album that shoved the then-five-year-old indie guitar band into the national spotlight. Brooding, heavily melodic, equal parts pretty and cinematically noisy, the title track was soaked through with Wasner's moody guitar tone, unmistakable technical chops, and her vulnerable yet powerful voice. If you watched any TV in 2011, chances are you heard it — the band licensed it to a number of shows. ("We had been working for years and years, and for whatever reason everything kind of culminated around *Civilian*, so we decided to say yes to every opportunity that presented itself," she says.)

But staring down the band's first real downtime in two years, Wasner sat down to write new material, and found that she wanted nothing to do with the sound with which Wye Oak had just hit the big time.

"It was a difficult time for a lot of reasons. We were both exhausted. And I just discovered that there was a real air of negativity that surrounded music that sounded like the music we'd been playing for two years," says Wasner. "It was really hard to feel inspired or compelled to work that way again. There was all this emotional baggage associated with the guitar, and because that was how I'd always written in the past, it became a block." She spent a few months considering the possibility that this meant the band was over, that there would be no new album, before she realized something: She was allowed to write whatever kind of music she damn well pleased.

"I let go of a lot of expectations about what this album was allowed to sound like, a lot of expectations I had about pleasing other people," she says. "I went, 'You know what? Make the record that you want to make.'"

Turns out, she probably shouldn't have worried. For most Wye Oak fans, the record she wanted to make — *Shriek*, out April 29 on Merge — is a far cry from a disappointment. It is decidedly, almost defiantly different: Wasner has traded her guitar for synths, picking up a bass while she's at it. Gone is the



## BREATHING ROOM

Wye Oak's Jenn Wasner on the band's new sound, and the doubts she overcame to create her favorite record yet. Plus: BARF #2, and Viracocha is back!

swirling storm cloud of reverb; in its place are electro-R&B grooves, with percussionist and keyboard player Andy Stack now also carrying the lion's share of melody.

These are kids who grew up listening to Janet Jackson, and they're letting it show. (They'll bring that party to the Bay July 12 for **Phono del Sol**.)

Around each element, however, also sits an unfamiliar amount of breathing room — a sparseness that allows Wasner's vocals, sounding more confident than ever, to break through in a way we haven't heard before.

"It's been a really long process feeling comfortable with my own voice," she says. "I spent a lot of time trying to obscure my voice, and change it, and hide it...those were aesthetic decisions, but it also came down to feeling detached from it. That's definitely changed in the past couple years: I've started caring for my voice, practicing, treating it like my instrument, embrace the fact that I love singing.

"A lot of these melodies are specifically crafted to be more open," she adds. "It's a more vulnerable position to be coming from, but it

feels good to do." Live, she's dealt with the fact that it's much more difficult to sing and play the bass at the same time than rhythm guitar — but that too is a good thing. "Being challenged is what keeps it interesting."

Another big change: Collaborating from different sides of the country. Between *Civilian* and *Shriek*, Stack moved to Portland, while Wasner remained in Baltimore, forcing the duo to communicate in a new way throughout the songwriting.

"Every time I wanted to share an idea with him, I was forced to figure out a way to realize it, record it," says Wasner. "And being forced to do that with everything I did was an incredible good way to learn and practice. It changed the way I wrote songs. It's a big part of the reason these are some of my favorite songs I've ever written."

As for the reaction from their devoted fan base, which Wasner realized she had to put out of her mind in order to write the songs she actually wanted?

"To be honest with you, I expected it to be much worse!" she says with a slight laugh. "I feel pret-

ty strongly that the foundation of our band has always been the songs themselves: It's never been about a particular instrument...and these songs are Wye Oak songs. I think if people really listen they'll hear that. It's the same voice, the same fundamental nature of the songs. And I think a lot of people have."

Most importantly, though, she's happy with it. "Criticism is always subjective, nothing that you can take personally," she says. "And it's cool because I'm happy with it to the point that it's hard to top that. Real satisfaction, when you know you're satisfied with something, that doesn't get swayed by almost anyone's opinion. The approval of others is a very thin substitute."

### WYE OAK

With Thao and the Get Down Stay Down, Nick Waterhouse, Tony Molina, more  
Phono del Sol  
Sat/12, noon to 7pm, \$25-\$30  
Potrero del Sol Park, SF  
www.phonodelsol.com

### ODDS AND ENDS

The **Bay Area Record Fair** (that's B.A.R.F. for all you cool kids) has announced its second edition, set

to take place Sept. 27, once again at Thee Parkside. This collaboration between local label **Father/Daughter Records** and promoters **Professional Fans** kicked off in February with folks from 17 record labels from around the Bay Area coming together to network, hawk their wares, and, most importantly, drink beer and eat tater tots while listening to good, loud rock 'n' roll, because that's why the good lord created Thee Parkside.

This fall's event is busting at the seams, as Jessi Frick from Father/Daughter tells us: "This time we're pulling permits to block off part of Carolina Street to make room for even more vendors, and a limited number of early bird tickets are available for \$5 which gets you fair access one hour before doors open to the public."

There'll be a daylong lineup of live music TBA, of course, and the number of labels participating has pretty much doubled. You can see a full shakedown of the day's events at [www.bayarearecordfair.com](http://www.bayarearecordfair.com), or catch organizers at Phono del Sol next weekend, where they'll be selling a 21-song compilation CD featuring the labels represented; all proceeds go to keeping the whole damn thing free. Sounds like a pretty good deal on this end.

### B.A.R.F.

Sept. 27, all day, free  
Thee Parkside  
1600 17th St, SF  
www.theeparkside.com

And speaking of kicking things up a notch: **Viracocha** is back, bitchies. Everyone's favorite semiserious Mission District venue — what with her ornate, gorgeously appointed bathroom, shelves full of antique typewriters, and great-sounding basement venue that's played host to all manner of live music, poetry readings, movie nights and more — got the official go-ahead from the SF Entertainment Commission to relaunch as a legitimate venue, meaning owner Jon Siegel will be able to promote some of those great live shows for the first time.

An opening party with an evening full of live music is planned for this Tuesday, **July 15**, but beyond that a lot of things are up in the air. Be on the lookout for a beer and wine license, a totally revamped store, and more in the coming months; like Viracocha on Facebook to stay in touch. **SFBG**



# Drop a house

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** Some of us fabulous fairies caught flailing in the ratty-tutu-and-trucker-cap tornado of Pink Saturday, during this year's Pride celebrations, were like, "Toto, I've a feeling we're not in Castro, anymore."

Indeed, the radical roots of the huge 24-year-old celebration — it began as an ACT-UP protest and party — seemed all but washed away in a sea of urine, puke, and shrieks at some points. And, while no one got shot like in 2009, violence tainted the roiling street affair: Even one of the Sisters of Perpetual Indulgence, the charitably benevolent gay nuns who host Pink Saturday, was physically attacked along with her husband.

(Alas, homophobic violence was everywhere that weekend: Two lesbians were beaten senseless in SoMa, and my friend in Nob Hill got jumped by an SUV-full of assholes. Gross.)

I adore our young allies — and I ain't mad about straight dudes ripping off their shirts to show support, neither. 'Mos before bros! I know they're not *all* to blame for flooding the Castro's streets with, er, pink. Hey, we invited them to join us. However. The bad outfits, the worse liquor, and the pushy elbowing need to be checked at the door. (Looking at you, too, mouthy gays.)

Has this year ruined it for everyone? Now that Pink Saturday seems out of control, will it go the way of Halloween in the Castro?

"The Sisters don't get nearly enough credit for Pink Saturday," Castro Supervisor Scott Wiener told me over the phone. "They plan all year round, working closely with my office, the Police Department, and the Department of Public Works to try to make sure this it's welcoming and safe. That said, I think we can acknowledge there were a lot of problems — and while the general level of violence was kept low, the attack on the Sister and the human waste issue were definite take-aways as we consider how to keep this event accessible in the future."

"The Sisters meet every year



to vote on whether to put on this now-150,000-plus event every year," Wiener continued. "Pink Saturday holds enormous importance for the LGBT community and raises tens of thousands of dollars in funds. Ten percent of the police force were assigned to it this year."

"But Castro residents put up with a lot. And I think we really noticed how the vibe changed after 9pm, after the Dyke March crowd had filtered away. I'll be meeting with the Sisters and Police Chief Greg Suhr about viable plans for next year — and nothing's being ruled out right now."

## NIGHTLIFE LIVE: WATER

The biennial Soundwave Fest sweeps over the bay with an awesome series of esoteric-cool sonic installations and head-trip voyages. (This year's theme is "water," very prescient in a time of drought.) Your aural-aqueous immersion kicks off at the Cal Academy's Thursday Nightlife party, with performances by Rogue Wave and Kaycee Johansing and sonic installations throughout the museum. Submerged turntables! Underwater zither! Coral reef data-surfing! Full bar!

Thu/10, 6pm-10pm, \$10-\$12. California Academy of Sciences, 55 Music Concourse Dr., SF. [www.soundwavesf.com](http://www.soundwavesf.com)

## BARDOT A GO GO

Can't have a Bastille Day celebration without a little Swingin' Sixties "ooh-la-la." This insanely fun, 16-year-old annual soiree dazzles with Franco-groovy chic — and classic, decadent French pop tunes (Bardot, Gainsbourg,

Dutronc, etc.) from DJs Pink Frankenstein, Brother Grimm, and Cali Kid. Plus, Peter Thomas Hair Design will be there 9pm-11pm to fluff your coiffure for free.

Fri/11, 9pm, \$10. Rickshaw Stop, 155 Fell, SF. [www.bardotagogo.com](http://www.bardotagogo.com)

## LAS CHICAS DE ESTA NOCHE

When gay bar Esta Noche closed in March after 40 years, it was a Latin drag tragedy. (The closure, not the bar itself.) In honor of the de Young Museum's essential show of vintage '70s photos *Anthony Friedkin: The Gay Essay*, the Esta Noche scene is being resurrected for a night, with comedian Marga Gomez hosting, classic Noche tunes from and drag performances by Lulu Ramirez, Persia, and Vicky Jimenez — aka Las Chicas de Esta Noche — that will shake a few tailfeathers.

Fri/11, 6pm-9pm, free. de Young Museum, Golden Gate Park, SF. [deyoung.famsf.com](http://deyoung.famsf.com)

## THE WIZARD OF OZ

Drag doyenne of darkness Peaches Christ is hosting a screening of this classic at the Castro Theatre. But, as with all peaches productions, you get an *extravaganza*. A live pre-show "Wizard of ODD" promises to be bananas, featuring the Tin Tran, The Scare-Ho, Glen or Glenda the Good Witch, and more. Bonus: Peaches herself playing "Peachy Gale" (aka Dorothy?) and one of the only RuPaul drag thingies I can remember the name of, Sharon Needles, as the Wicked Witch of the West. Don't ask what happens to Toto. **SFBG**

Sat/12, 3pm and 8pm, \$30 advance. Castro Theatre, 429 Castro, SF. [www.peacheschrist.com](http://www.peacheschrist.com)

# THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

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FRI, JULY 11

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CHAUNCEYCC  
FRI, JULY 11

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US AIR GUITAR SEMIFINALS  
SAT, JULY 12

FILTER HELMET LOCAL H  
TUE, JULY 15

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THE FIELD (LIVE)  
FRI, JULY 18

YUNG LEAN & SADBOYS  
DJ JAMES FERRARO  
SAT, JULY 19

SUN, JULY 20  
MUSIC VIDEO RACE  
RIN TIN TIGER, BED.  
TUE, JULY 22  
MIDNITE  
WED, JULY 23  
MAN OR ASTRO-MAN?  
THE OGRES, WRAY  
FRI, JULY 25  
WILDFOX PRESENTS THE NYLON MUSIC TOUR  
AU REVOIR SIMONE  
DRESSES, THE LOWER 48

SUN, JULY 27  
SLY & ROBBIE  
DJ FUNKLOR  
TUE, JULY 29  
HUNDRED WATERS  
PURE BATHING CULTURE  
WED, JULY 30  
THE BUDOS BAND  
THU, JULY 31  
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MUSIC LISTINGS

WEDNESDAY 9

ROCK

**Bottom of the Hill:** Peter Matthew Bauer, Tabernacle, Skyler Skjelset, 9 p.m., \$12.  
**Elbo Room:** "Commune," w/ Wild Moth, Creepers, Drab Majesty, Poppang DJs, 9 p.m., free.  
**Hemlock Tavern:** Swahili, Li Xi, Disappearing People, 8:30 p.m., \$6.  
**Knockout:** Fossor House, Bad Daddies, Volatile Substance, Schleim, 9:30 p.m., \$5-\$10.  
**Make-Out Room:** Extra Classic, Bart Davenport, 7 p.m., \$8.  
**Milk Bar:** Down Dirty Shake, Lemme Adams, Mark Nelsen Band, Silent Pictures, DJ Liam Caton, 8 p.m., \$5.  
**Union Square Park:** Moonalice, 6 p.m., free.

DANCE

**Beaux:** "BroMance: A Night Out for the Fellas," 9 p.m., free.  
**Cafe:** "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.  
**Cat Club:** "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30 p.m., \$7-\$10.  
**Club X:** "Electro Pop Rocks," 18+ dance night with Liquid Stranger, 9 p.m.  
**DNA Lounge:** "Go Deep!," 18+ dance party with UltraViolet, WolfBitch, Ampers&nd, Fritz Carlton, Sonny Daze, 9 p.m., \$10-\$15.  
**F8:** "Housepitality," w/ Wally Callerio, Mazi, Tyrel Williams, 9 p.m., \$5-\$10.  
**Lookout:** "What?," 7 p.m., free.  
**Madrone Art Bar:** "Rock the Spot," 9 p.m., free.  
**Q Bar:** "Booty Call," w/ Juanita More, 9 p.m., \$3.

HIP-HOP

**1015 Folsom:** 2Racks Rap Contest, hosted by Sellassie, 8 p.m., \$20.

**Brick & Mortar Music Hall:** "The Dean's List," Beats, Rhymes, and Life benefit concert with Ensemble Mik Nawooj, 7 p.m., \$20.  
**Skylark Bar:** "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

**Cafe Divine:** Craig Ventresco & Meredith Axelrod, 7 p.m., free.  
**Hotel Utah:** World's Finest, The Cerny Brothers, John Klemmenssen & The Party, 8 p.m., \$10.

JAZZ

**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6 p.m., free.  
**Cafe Claude:** Terrence Brewer Trio, 7:30 p.m., free.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30 p.m., free.  
**Le Colonial:** The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.  
**Level III:** Sony Holland, 5-8 p.m., free.  
**Pier 23 Cafe:** Ned Boynton & Friends, 6 p.m., free.  
**Yoshi's San Francisco:** Clairdee: "Celebrating Sassy, Shirley, Carmen, and Betty," 7:30 p.m., \$22.  
**Zingari:** Suzanna Smith, 7:30 p.m., free.

INTERNATIONAL

**Bissap Baobab:** "Baobab!," timba dance party with DJ WaltDigz, 10 p.m., \$5.  
**Union Square Park:** Raq Filipina, 12:30 p.m., free.  
**Yoshi's San Francisco:** Los Pericos, 10 p.m., \$30-\$40.

BLUES

**Biscuits and Blues:** Craig Horton, 7:30 & 9:30 p.m., \$15.  
**Saloon:** Freddie Roulette, 9:30 p.m.

FUNK

**Boom Boom Room:** Prince Tribute featuring Dr.

Fink, 9:30 p.m., \$10 advance.

THURSDAY 10

ROCK

**Amnesia:** The Light Footwork, Paint the Trees White, DJ Primo, 7:30 p.m., \$8.  
**Bottom of the Hill:** The She's, Union Pacific, Talk of Shamans, 9 p.m., \$10.  
**Brick & Mortar Music Hall:** Fever the Ghost, Morgan Delt, The Electric Magpie, 9 p.m., \$10-\$12.  
**Chapel:** Waters, Cathedrals, 9 p.m., \$12.  
**DNA Lounge:** Lost in the Sun Benefit Concert 2014, w/ The Greening, Sunrunners, DJ M8, 7:30 p.m., \$10-\$13.  
**El Rio:** Lecherous Gaze, Hot Lunch, Mondo Drag, 8 p.m., \$7.  
**Hemlock Tavern:** Skyscraper Mori, Safeword, Identical Homes, 8:30 p.m., \$7.  
**Milk Bar:** Static People, The Y Axes, NTNT, Lush Vibes, 8 p.m., \$8.  
**Rickshaw Stop:** "Popsene," w/ The Lovemakers, The Trims, 9:30 p.m., \$13-\$15.  
**Slim's:** Flotsam & Jetsam, Exmortus, Hatchet, 8 p.m., \$16.

DANCE

**Aunt Charlie's Lounge:** "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.  
**Balancoire:** "Electric SwingSet," Second Thursday of every month, 7:30 p.m., \$10 (+ \$5 for dance lessons).  
**Cafe:** "¡Pan Dulce!," 9 p.m., \$5.  
**Cat Club:** "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).  
**Cellar:** "XO," 10 p.m., \$5.  
**Club X:** "The Crib," 18+ LGBT dance party, 9:30 p.m., \$10.  
**Elbo Room:** "Hi Life," w/ resident DJs Pleasuremaker & Izzy\*Wize, 9:30 p.m., \$6.  
**Harlot:** "You're Welcome: Northern Lights Music Festival Pre-Party," w/ Jon Dadon, Sex Pixels, Benjamin K, 9 p.m., \$5 (free with RSVP).  
**Madrone Art Bar:** "Night Fever," 9 p.m., \$5 after

10 p.m.  
**Monarch:** Ripperton, Lance DeSardi, William Wardlaw, 9:30 p.m., \$10 advance.  
**Ruby Skye:** "Torq," w/ Wayne & Woods, Charity Strike, 9 p.m., \$10-\$25 advance.  
**Slide:** D.O.D., 10 p.m., \$10 advance.

HIP-HOP

**John Colins:** "Future Flavas," w/ DJ Natural, 10 p.m., free.  
**Park 77 Sports Bar:** "Skratchpad S.F.," Second Thursday of every month, 10 p.m., free.  
**Skylark Bar:** "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

**Independent:** Robert Francis & The Night Tide, Vikesh Kapoor, Maxim Ludwig, 8 p.m., \$12-\$14.  
**Plough & Stars:** Emperor Norton Céilií Band, 9 p.m.

JAZZ

**Center for New Music:** Ben Goldberg's Heebie Jeebies, 7:30 p.m., \$10-\$15.  
**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, Second Thursday of every month, 7:30 p.m., free.  
**Level III:** Sony Holland, Wednesdays-Fridays, 5-8 p.m., free.  
**Pier 23 Cafe:** Dick Conte Trio, 7 p.m., free.  
**Zingari:** Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

**Cafe Claude:** Trio Garufa, 7:30 p.m., free.  
**Roccapulco Supper Club:** N'Rumba, 8 p.m.  
**Yerba Buena Gardens:** Musical Art Quintet with Edgardo Cambón, 12:30 p.m., free.  
**Yoshi's San Francisco:** An Evening with Playing for Change, 8 & 10 p.m., \$23-\$34.

BLUES

**Biscuits and Blues:** Grady Champion, 7:30 & 9:30 p.m., \$20.  
**Make-Out Room:** Joe & Vicki Price, Lee Vilensky Trio, Rachel Toups, 7 p.m., \$5.  
**Saloon:** Tom Bowers, 4 p.m.; Cathy Lemons, 9:30 p.m.

EXPERIMENTAL

**Luggage Store:** Oa (Hugh Behm-Steinberg & Matt Davignon), Window/Door/River (Bob Marsh & Evangel King), 8 p.m., \$6-\$10.  
**Royce Gallery:** The ROOM Series: Upright, w/ Pamela Z, Sarah Cahill, Luciano Chessa, Joe Lasqo, 8 p.m., \$10-\$15.

SOUL

**Boom Boom Room:** Wicked Mercies, Organ Freeman, 9:30 p.m., \$7-\$10.

FRIDAY 11

ROCK

**DNA Lounge:** Pattern Is Movement, Dominique Leone, Paint the Trees White, 9 p.m., \$10-\$12.  
**El Rio:** Friday Live: Parae, DJ Emotions, 10 p.m., free.  
**Hemlock Tavern:** Violent Change, Civil Union, Michael Beach, Legs, 9 p.m., \$7.  
**Milk Bar:** Filligar, The Bad Jones, A House for Lions, 8:30 p.m., \$10-\$12.  
**Neck of the Woods:** The Glove Department, One of Many, Glimpse Trio, Medicine Bug, 9:30 p.m., \$5.  
**Slim's:** Overland, Space Monkey Gangstas, The Whoa, Ben Benkert & Muppetman, 9 p.m., \$20.  
**Thee Parkside:** Wehrmacht, Raptor, Rude, 9 p.m., \$15.

DANCE

**1015 Folsom:** Plaid, Klangkarussell, Secret Sidewalk, Dusty Brown, Make It Funky S.F., 10 p.m., \$17.50-\$20 advance.  
**Amnesia:** "Indie Slash," w/ DJs Rance, Sweethearts, and Brooks Bennett, 10 p.m., \$5.  
**Audio Discotech:** Cut Snake, WhiteNoize, J. Torro, 9:30 p.m., \$10 advance.  
**Cafe:** "Boy Bar," 9 p.m., \$5.  
**Cat Club:** "Dark Shadows," w/ DJs Daniel Skellington, Xander, Xiola, Melting Girl, and Skarkrow, 9:30 p.m., \$8 (\$5 before 10 p.m.).  
**Lone Star Saloon:** "Cubcake," Second Friday of every month, 9 p.m.  
**Make-Out Room:** "Last Nite: A 2000s Indie



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Wed, Jul 9  
Consciousness CD Release  
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Mon, Jul 14  
Summertime Blues Series  
**JANIVA MAGNESS**

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Award-winning songwriter & frequent vocalist for Snarky Puppy  
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Tue, Jul 15 - Late Night Series  
Chart-topping R&B songwriter  
**GEORGE TANDY JR.**



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**ANTHONY DAVID** (acoustic)



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Trailblazing songwriter, singer & keyboard player  
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**IRMA THOMAS**

Fri, Jul 25  
The new R&B sensation  
**WILLIAM DAVENPORT**



Sun-Mon, Jul 27-28  
**RON CARTER TRIO**  
feat. Russell Malone & Donald Vega

Tue, Jul 29  
**LAJAZZO**

Wed, Jul 30  
**SISTERS OF SOUL IV**  
feat. Jackie Bryant, Paulynn, Misa Malone, Qui510

Thu, Jul 31  
**TAB BENOIT**

Thu, Jul 31 - Late Night Series  
**SYDNEY NYCOLE AND FRIENDS**



Fri-Sat, Aug 1-2  
**LALAH HATHAWAY**



ALL SHOWS ALL AGES

THURS JULY 10  
**LOST IN THE SUN**  
(BENEFIT CONCERT) W/ THE GREENING, SUNRUNNERS, DJM8

FRI JULY 11  
**PATTERN IS MOVEMENT**  
W/ DOMINIQUE LEONE, PAINT THE TREES WHITE

FRI JULY 18  
**JESIKA VON RABBIT (OF GRAM RABBIT)**  
W/ MARIA DEL PILAR, OKAPI SUN

FRI JULY 25  
**THE MIDNIGHT PINE**  
W/ OCEANOGRAPHY AND SPECIAL GUESTS

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**POINT BREAK LIVE / TERMINATOR TOO: JUDGEMENT PLAY**  
DOUBLE FEATURE!!

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**BOURGEOIS PRESENTS: EL ELLE**  
W/ DOT PUNTO, ISHI, THE Y AXES

SUN AUG 3  
**GRENDDEL**  
W/ LUDOVICO TECHNIQUE, ELECTRONIC COMMANDO

THURS AUG 7  
**THE BODY RAMPANT**  
W/ IDLEHANDS, BELLE NOIRE, THE SOONEST

WED AUG 13  
**SUBURBAN LEGENDS**  
W/ SPACE MONKEY GANGSTAS, SKANDALISM

WED AUG 20  
**THE SPIRITUAL BAT (ROME, IT)**  
W/ CRIMSON SCARLETT, HEADLESS LIZZY

THUR AUG 28  
**CORROSION OF CONFORMITY**  
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JIM TEWS, KARINDA DOBBINS

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**LIZ GRANT'S DATING IS COMEDY**

WEDNESDAY 7/16 - SATURDAY 7/19  
FROM TOTALLY BIASED AND COMEDY UNDERGROUND W/ DAVE ATTELL  
**LOUIS KATZ**  
DOOGIE HORNER, JOE NGUYEN

TUESDAY 7/22  
**STEVE BYRNE AND THE CAST OF SULLIVAN AND SON**

WEDNESDAY 7/23 - SATURDAY 7/26  
FROM ADAM RAY TV AND THE HEAT!  
**ADAM RAY**  
FORREST SHAW, MARK SERRITELLA

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**DOUG BENSON'S 7/10 DAY SHOW**

FRIDAY 7/11 - SATURDAY 7/12  
**PETE HOLMES**  
From The Pete Holmes Show and You Made It Weird!

SUNDAY 7/13  
**COMEDY ALLSTARS**  
With Frank Quinones

FRIDAY 7/18 - SATURDAY 7/19  
**THE PLASTIC CUP BOYZ**  
Naim Lynn, Will "Spark" Horton, From Kevin Hart's Laugh at My Pain! tour!

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26 SAN FRANCISCO BAY GUARDIAN

OPINION

NEWS

FOOD + DRINK

THE SELECTOR

MUSIC

ARTS + CULTURE

FILM

CLASSIFIEDS



Dance Party," w/ DJs Jamie Jams & EmDee, Second Friday of every month, 10 p.m., \$5-\$10.  
**Mercer:** "Luft," w/ Abstraxion, Blu Farm, MPHD, 9 p.m., \$12+ advance.  
**Mezzanine:** "Lights Down Low," w/ Hot Chip (DJ set), Juan MacLean, Richie Panic, Sleazemore, Bathhouse, 9 p.m., \$20.  
**Monarch:** "Rolling Tuff," w/ Clockwork, Avatism, Matt Hubert, Max Gardner, 9 p.m., \$15-\$20 advance.  
**Public Works:** "Tipping Point," w/ The Crystal Method (DJ set), Aphrodite, Funkagenda, Billy Casazza, Dulce Vita, Grammar, Eliki, JE, Mike Butler, Jonboy, Kimba, 9:30 p.m., \$25 advance.  
**Rickshaw Stop:** "Bardot A Go Go: Pre-Bastille Day Dance Party," w/ DJs Brother Grimm, Pink Frankenstein, and Cali Kid, 9 p.m., \$10.  
**S.F. Eagle:** "The CubHouse: GaymerX2 Edition," w/ DJs Hail Thief & Big Mike, 9 p.m., \$10.  
**Showdown:** "The Reboot," w/ The Certain People Crew, Second Friday of every month, 10 p.m., free.  
**Supperclub San Francisco:** "Klubhäus," w/ Festiva, Billy Seal, Blurr, Artimus Prime, James Ashley, DJ Believe, Madkat5, Mario Mare, 10 p.m.  
**Temple:** "Boogaloo Bounce 3," w/ D-Clan, Kepik, Parish, Mikey Tan, Elements, Meikee Magnetic, Mixtress Shizaam, 10 p.m., \$15.  
**Underground SF:** "Pulse Generator," w/ resident DJs Cherushii, Clairity, and Nightbiscuit, Second Friday of every month, 10 p.m., free.  
**Vessel:** Heatbeat, Jack Nagz, 10 p.m., \$10-\$30.

HIP-HOP

**John Collins:** "Heartbeat," w/ resident DJ Strategy, Second Friday of every month, 9 p.m., \$5 (free before 11 p.m).  
**Manor West:** "Vintage Friday," w/ DJ Apollo & Mr. Choc, 10 p.m.  
**Slate Bar:** "The Turn Up," w/ DJs Spank Bank & Ma Yeah, Second Friday of every month, 10 p.m., free.

ACOUSTIC

**Bazaar Cafe:** Mick Shaffer & Randy Clark, 7 p.m.  
**Bottom of the Hill:** Before the Brave, Travis

Hayes, Trebuchet, Christian Lee Hutson, 9 p.m., \$10.  
**Chapel:** Lia Rose, We Became Owls, 9 p.m., \$12-\$15.  
**Dolores Park Cafe:** Kara Goslin, 7:30 p.m.  
**Hotel Utah:** The David Mayfield Parade, Secret Town, Hank & Her Ponies, 9 p.m., \$10.  
**Neck of the Woods:** Frankie Boots & The County Line, Six Mile Station, Lucas Ohio, 10 p.m., \$8.  
**Plough & Stars:** Clara Bellino, 9 p.m.  
**Red Poppy Art House:** "Makings: Songs from Tillie Olsen's Journals," w/ Jesse Olsen Bay & Rebekah Edwards, Charming Hostess, 7:30 p.m., \$10-\$20.

JAZZ

**Bird & Beckett:** Jimmy Ryan's Bird & Beckett Bebop Band, Second Friday of every month, 5:30 p.m., \$10 suggested donation per adult.  
**Boom Boom Room:** Grant Green Jr. with Donald Harrison, Wil Blades, and Brandon Etzler, 9:30 p.m., \$15 advance.  
**Cafe Claude:** Jerry Oakley Trio, 7:30 p.m., free.  
**Emerald Tablet:** Tammy Hall Trio, 8 p.m., \$10-\$20 suggested donation.  
**Jazz Bistro at Les Joulins:** Charles Unger Experience, 7:30 p.m., free.  
**Level III:** Sony Holland, Wednesdays-Fridays, 5-8 p.m., free.  
**Pier 23 Cafe:** Maikel Garcia, 8 p.m., free.  
**Rite Spot Cafe:** Conscious Contact, 9 p.m., free.  
**Savanna Jazz Club:** Roarin' Hounds, 7:30 p.m., \$8.  
**Top of the Mark:** Black Market Jazz Orchestra, 9 p.m., \$10.

INTERNATIONAL

**Cliff House:** Orquesta Conquistador Quartet, Second Friday of every month, 7 p.m.  
**Elbo Room:** La Gente, Candelaria, Kush Arora, Rasa Vitalia, 9:30 p.m., \$12.  
**Old First Presbyterian Church:** Cascada de Flores, 8 p.m., \$5-\$17.  
**Roccapulco Supper Club:** Fuego Latino, 9 p.m.

BLUES

**Biscuits and Blues:** Grady Champion, 7:30 & 10 p.m., \$22.  
**Lou's Fish Shack:** 3Little Wolf & The HellCats, 8:30 p.m.  
**Saloon:** Jinx Jones & The KingTones, Second Friday of every month, 4 p.m.; Chris Cobb, 9:30 p.m.  
**Tupelo:** Marshall Law Band, 9 p.m.

EXPERIMENTAL

**Center for New Music:** Import/Export, new electro-acoustic works performed by Jacob Abela & Meerenai Shim, 8 p.m., \$10-\$15.

SOUL

**Brick & Mortar Music Hall:** Raquel Rodriguez, 9 p.m., \$12.  
**The Knockout:** "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Second Friday of every month, 10 p.m., \$4.  
**Madrone Art Bar:** "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, Second Friday of every month, 9 p.m., \$5 (free before 10 p.m.).  
**Monarch:** "The Payback: 2-Year Anniversary Party," w/ DJs Columbo Ahmed, Enki, and Harry Duncan (in the upstairs bar), 9:30 p.m., free.  
**Yoshi's San Francisco:** Tony! Toni! Toné!, 8 & 10 p.m., \$29-\$36.

SATURDAY 12

ROCK

**Bender's:** Mammatos, Flood, DeBartolo, 10 p.m., \$5.  
**Biscuits and Blues:** Sons of Champlin, 7 & 10 p.m., \$45-\$50.  
**Bottom of the Hill:** Odd Owl, The Senators, Cave Clove, Lauren O'Connell, 8:30 p.m., \$10-\$12.  
**Chapel:** Sonny & The Sunsets; The Reds, Pinks & Purples; Bouquet, 9 p.m., \$13-\$15.  
**El Rio:** Burn River Burn, Chris James & The Showdowns, The Devil in California, Finding Stella, 3 p.m., \$10; Silver Snakes, The New Trust, Highlands, 9 p.m., \$10.  
**Hemlock Tavern:** See Minus, Lozen, Qui,



Hazzard's Cure, 9 p.m., \$8.  
**Hotel Utah:** The Bye Bye Blackbirds, Blue Skies for Black Hearts, Super Natural, 9 p.m., \$10.  
**Independent:** The U.S. Air Guitar Championships 2014 Semifinals, 9 p.m., \$20.  
**Knockout:** Future Twin, Armedalite Rifles, Apogee Sound Club, Little Sister, 4 p.m.  
**Milk Bar:** Amber Crawl, Passion Killers, Pubic Heroinne, Beta Ray, 8 p.m., \$8.  
**Slim's:** Waterstrider, Guy Fox, Yassou Benedict,


9 p.m., \$14.  
**Thee Parkside:** Victory, Pressure Point, Assault & Battery, Blank Spots, 9 p.m., \$12.

DANCE


**Amnesia:** "2 Men Will Move You," w/ DJs Primo & Jordan, Second Saturday of every month, 9 p.m.  
**Audio Discotech:** "Modular," w/ Urulu, Pedro Arbulu, MFYRS, Trev Campbell, 9:30 p.m., \$10-\$20.

# GORGEOUS

**Asian Art Museum**  
**Through Sept 14**  
[www.asianart.org](http://www.asianart.org)  
[#HelloGorgeous](https://twitter.com>HelloGorgeous)



Asian Art Museum



SEMOMA on the go

Beautiful or bizarre? Ravishing or repulsive? When it comes to viewing art, it's all in the eye of the beholder. Artworks from the Asian Art Museum and the San Francisco Museum of Modern Art—appearing together for the first time—invite you to get personal and explore what "gorgeous" means to you. Come take a look, engage in some one-on-one with the objects, and see what happens.

This exhibition was organized by the Asian Art Museum in partnership with the San Francisco Museum of Modern Art. Presentation at the Asian Art Museum is made possible with the generous support of Prospect Creek Foundation, Fred Eychaner, Helen and Charles R. Schwab, Doris Fisher, The Bernard Oshor Foundation, United Airlines, The Akiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations, Jim Breyer, William Mathews Brooks, Eliza and Dean Cash, Sakurako and William Fisher, Fred M. Levin and Nancy Livingston, The Shenson Foundation, Hiro and Betty Jean Ogawa, Pacific Gas & Electric Company, Lucy Sun and Warren Felson, Jean and James E. Douglas, Jr., and an anonymous donor. Image: The Buddhist deity Simhavaktra Dakini (detail), 1736-1795, China; Beijing or vicinity, Hebei province. Lacquered and gilded wood inlaid with semiprecious stones. Courtesy of Asian Art Museum, The Avery Brundage Collection, B60S600.



MUSIC LISTINGS

CONT>>

**BeatBox:** "Evolution: 2-Year Anniversary," w/ DJ Alexander, 10 p.m., \$15-\$25.  
**Cat Club:** "Club Gossip," w/ DJs Damon, Low-Life, Shon, and guests, 9 p.m., \$5-\$8 (free before 9:30 p.m.).  
**DNA Lounge:** "Bootie S.F.," w/ Smash-Up Derby, A+D, Entyme, Jimi G, Deloreane Overdrive, Meikee Magnetic, Mixtress Shizaam, more, 9 p.m., \$10-\$15.  
**Elbo Room:** "Tormenta Tropical," w/ DJ Blass, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.  
**Harlot:** 46 Minna, San Francisco. "Call on Me: A Tribute to Classic House Music," w/ DJs G-Stav, St. John, Nader, Hanik, and Eddy Santana, 9 p.m.  
**Madrone Art Bar:** "Straighten It Out," w/ DJ Jerry Nice, 10 p.m., \$5.  
**Mighty:** "Salted," w/ Miguel Migs, Julius Papp,

guests, Second Saturday of every month, 10 p.m., \$10 before 11 p.m.  
**Monarch:** "Deep Blue," w/ D'Julz, Rooz, Bo, 9:30 p.m., \$13 advance.  
**Public Works:** "JackHammer Disco," w/ Basement Jaxx (DJ set), DJ Jenö, Bells & Whistles, Direct to Earth (Patrick Gil, Bob 5, Brian Knarfield), 9 p.m., \$20-\$35 advance.  
**Q Bar:** "Shoop!," w/ DJs Tommy T & Bryan B, Second Saturday of every month, 9 p.m.  
**Rickshaw Stop:** "Cockblock," w/ DJ Natalie Nuxx & guests, Second Saturday of every month, 10 p.m., \$10.  
**Ruby Skye:** Robbie Rivera, Sebjak, 9 p.m., \$10-\$25 advance.  
**Slide:** "Phoria," w/ Ben Nicky, 10 p.m., \$10 advance.  
**Stud:** "Frolic: A Celebration of Costume & Dance," w/ DJ NeonBunny, Second Saturday of every month, 8 p.m., \$8 (\$4 in costume).  
**Temple:** Wild Boyz!, Sam F, Rich Era, 10 p.m.,

\$20.  
**Vessel:** Andy Caldwell, Mikey Tan, Agency 55, 10 p.m., \$10-\$30.

HIP-HOP

**111 Minna Gallery:** "Back to the '90s," Second Saturday of every month, 9:30 p.m., \$10.  
**John Collins:** "Frothin," w/ resident DJ Matt Cali, Second Saturday of every month, 10 p.m.

ACOUSTIC

**Amnesia:** Sam Doores, Pony Hunt, 7 p.m., \$7-\$10.  
**Bazaar Cafe:** David Thompson & Mario DiSandro, 7 p.m.  
**Jewish Community Center of San Francisco:** Oneg Shabbat: Saturdays Unplugged at the JCCSF, w/ The Hot Buttered Rum Family Show, 3-6 p.m., free.  
**Neck of the Woods:** Aaron Embry, Paula Frazer,

Carly Ritter, 9:30 p.m., \$12.  
**Pa'ina:** Garden Island Blend, 7 p.m., free.

JAZZ

**Bird & Beckett:** Jazz Club Saturdays with Grant Levin, 8 p.m., \$8-\$15.  
**Cafe Claude:** Scott Larson Trio, 7:30 p.m., free.  
**Center for New Music:** Best Coast Composers Series #7: Nathan Clevenger, 7:30 p.m., \$12-\$15.  
**Hotel Rex:** "C'est Magnifique!," featuring Lua Hadar with Twist, 8 p.m.  
**Jazz Bistro at Les Joullins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.  
**Pier 23 Cafe:** Mario Flores Group, 8 p.m., free.  
**Savanna Jazz Club:** Byrds of a Feather, Second Saturday of every month, 7:30 p.m., \$8.  
**Sheba Piano Lounge:** The Robert Stewart Experience, 9 p.m.  
**Zingari:** Barbara Ochoa, 8 p.m., free.

INTERNATIONAL

**Fort Mason, Southside Theater:** El Güegüense, 8 p.m., \$20.  
**Make-Out Room:** "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5-\$10.  
**Ramp:** Julio Bravo y Su Orquesta Salsabor, 5:15 p.m., \$10.  
**Space 550:** "Club Fuego," 9:30 p.m.  
**Yerba Buena Gardens:** The Klez-X, 1 p.m., free.

BLUES

**Lou's Fish Shack:** Willie G, 8:30 p.m.  
**Plough & Stars:** The Rattle Cans, 9 p.m.  
**Saloon:** Dave Workman, Second Saturday of every month, 4 p.m.; Ron Hacker, 9:30 p.m.

EXPERIMENTAL

**Intersection for the Arts:** The Astonishing Sea, audio-visual performance featuring Cheryl E. Leonard, Oona Stern, Mem1, Elia Vargas, more, 8 p.m., \$10-\$15.

FUNK

**Boom Boom Room:** The Willie Waldman Project, 9:30 p.m., \$15-\$20.

SOUL

**Yoshi's San Francisco:** Tony! Toni! Toné!, 8 & 10 p.m., \$33-\$38.

SUNDAY 13

ROCK

**DNA Lounge:** Gorilla Music Battle of the Bands, w/ Dreadnought, Foreign Frontiers, The Boos,

Backseat Action, Jakey Lee, RonDre., Ickis, Shepherds We Shall Be, Day Labor, A Human Costume, 5:30 p.m., \$10-\$12.  
**Hemlock Tavern:** Wuv, Dennis, Bad History Month, Dust from 1000 Years, 8:30 p.m., \$7.  
**Independent:** Magic Man, Night Terrors of 1927, Prides, 8 p.m., \$12-\$14.  
**Make-Out Room:** CCR Headcleaner, Queen Crescent, 7:30 p.m., \$8.

DANCE

**Cafe Cocomo:** "2nd Sunday," w/ WhiteNoise, Ron Reeser, Rooz, Andrew Phelan, Mario Dubbz, Bardia F, ThuyVu, Rumm, Agency 55, noon, \$12-\$15 advance.  
**DNA Lounge:** "Black Rock Cantina: A Wretched Hive of Scum & Villainy," w/ Ezra Croft, DrKnobz, Starbeast 2, 8 p.m., \$10-\$15.  
**EndUp:** "The Rhythm Room," w/ Jason Tokita, Brian Salazar, Pat Allen, Bryan Boogie, Paul Gordon, Vega Garcia, 10 p.m.  
**F8:** "Stamina," w/ Tantrum Desire, Lukeino, Jamal, Joey Mojo, Adept, 10 p.m., free.  
**Knockout:** "Sweater Funk," 10 p.m., free.  
**Monarch:** "Stretch Sunday," w/ Slow Hands, Bells & Whistles, Papa Lu, Lisbona, 9 p.m., \$10-\$20.  
**Parlor:** "Sunday Sessions," w/ DJ Marc deVasconcelos, 9 p.m., free.  
**Stud:** "Disco Pop Mash-Up," w/ DJ Jamie D, 9 p.m., free.  
**Temple:** "Sunset Arcade," 18+ dance party & game night, 9 p.m., \$10.  
**Underground SF:** Outpost Launch Party, w/ Vin Sol, Michael Claus, CM-4, 9 p.m., free.

HIP-HOP

**Boom Boom Room:** "Return of the Cypher," 9:30 p.m., free.  
**Neck of the Woods:** D.M.C., The Oakland Mind, Jay Stone (featuring Them Hellas), 9 p.m., \$18-\$20.

ACOUSTIC

**Chieftain:** Traditional Irish Session, 6 p.m.  
**Hotel Utah:** Ray & Remora, Jake London, Wayfarer, 8 p.m., \$10.  
**Plough & Stars:** Seisiún with John Sherry & Kyle Thayer, 9 p.m.  
**Thee Parkside:** Whiskey Shivers, Misisipi Mike & The Midnight Gamblers, The Up & Down, 8 p.m., \$10.

JAZZ

**Bird & Beckett:** Smith Dobson V Ensemble, 4:30 p.m.  
**Biscuits and Blues:** Lloyd Gregory, 7 & 9 p.m., \$20.  
**Cafe Claude:** Belinda Blair, 7:30 p.m., free.  
**Chez Hanny:** Alon Nechushtan's Venture Bound Quartet, 4 p.m., \$20 suggested donation.  
**Jazz Bistro at Les Joullins:** Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.  
**Savanna Jazz Club:** Savanna Jazz Jam with David Byrd, 7 p.m., \$5.

INTERNATIONAL

**Bissap Babobab:** "Brazil & Beyond," 6:30 p.m., free.  
**El Rio:** Salsa Sundays, Second and Fourth Sunday of every month, 3 p.m., \$8-\$10.  
**Ramp:** Los Bolerios, 4:35 p.m., \$8.  
**Yoshi's San Francisco:** Jaffa Road, 7 p.m., \$22-\$25.

REGGAE

**Elbo Room:** "Dub Mission," w/ DJ Stepwise, DJ Sep, Maneesh the Twister, 9 p.m., \$6 (free before 9:30 p.m.).  
**Pa'ina:** Rebel Souljahz, CRSB, 7 p.m.

BLUES

**Lou's Fish Shack:** Nat Bolden, 4 p.m.  
**Saloon:** Blues Power, 4 p.m.; The Door Slammers, Second Sunday of every month, 9:30 p.m.  
**Swig:** Sunday Blues Jam with Ed Ivey, 9 p.m.  
**Union Square Park:** Crosscut, 2 p.m., free.

FUNK

**Jane Warner Plaza:** Katdelic, 1 p.m., free.

MONDAY 14

ROCK

**Brick & Mortar Music Hall:** The Tet Holiday, The Guru, 9 p.m., \$15.  
**Elbo Room:** Planes Mistaken for Stars, All Eyes

WED

7/9  
9PM  
FREE

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CREEPERS, DRAB MAJESTY  
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THU

7/10  
9:30PM  
\$6

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FRI

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9:30PM  
\$12

ELBO ROOM PRESENTS  
**LA GENTE**  
CANDELARIA  
KUSH ARORA, RASA VITALIA

SAT

7/12  
10PM  
\$5 B4  
11PM  
\$10  
AFTER

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**TORMENTA TROPICAL**  
WITH SPECIAL GUEST  
DJ BLASS (PUERTO RICO)  
RESIDENT DJs ORO 11 &  
DEEJAY THEORY (BERSA DISCOS)

SUN

7/13  
9PM  
FREE  
B4 9:30  
\$6  
AFTER

DUB MISSION  
PRESENTS THE BEST IN DUB,  
ROOTS REGGAE & DANCEHALL  
WITH DJ SEP  
MANEESH THE TWISTER  
(SURYA DUB/KPFA) & GUEST  
DJ STEPWISE (KULCHA LATINO)

MON

7/14  
9PM  
\$8 ADV  
\$10 DOOR

ELBO ROOM PRESENTS  
**PLANES MISTAKEN**  
FOR STARS  
ALL EYES WEST, WALKEN,  
STATION & THE MONSTER

TUE

7/15  
9PM  
\$5 B4 10  
\$8 AFTER

ALL NITE FORRO PARTY  
**PORRETA**  
QUETZAL GUERRERO (LIVE)  
DJs LUCIO K & CARIOCA

WED

7/16  
9PM  
\$7

LUCIFER'S HAMMER PRESENTS  
**IMAPLED**  
WAYFARER (CO)  
DREADNAUGHT (CO)  
LARVAE

THU 7/17

HI LIFE

FRI 7/18

COO COO BIRDS/ HAPPY FANGS

SAT 7/19

SAT NIGHT SOUL PARTY

SUN 7/20

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THU. JUL 17

DAMIEN DEMPSEY  
THE SHAMS

SAT. JUL 19

KRISTEEN YOUNG  
CITY OF WOMEN  
BOOKS ON FATE

TUE. JUL 22

THE GALLERY  
HONOR BY AUGUST  
ALEXIS KEEGAN

FRI. JUL 18

MINIPOP  
EP release show  
THERE'S TALK  
RUNNING IN THE FOG

MON. JUL 21

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EMPIRES  
THE FRAIL

THU. JUL 24

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# MUSIC LISTINGS

CONT>>

West, Walken, Station & The Monster, 9 p.m., \$8-\$10.  
**Knockout:** "Dazzle," w/ V.E.X., Violent Vickie, Ritual Howls, Orson Wagon, DJs Grimm Grumm & Two Dudes in Love, 8:30 p.m., \$5.  
**Slim's:** Sam Flax, Melted Toys, 8 p.m., \$12.

## DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.  
**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

## ACOUSTIC

**Amnesia:** Toshio Hirano, Second Monday of every month, 9 p.m., free.  
**Hotel Utah:** Open Mic with Brendan Getzell, 8

p.m., free.  
**Saloon:** Peter Lindman, 4 p.m.  
**Yoshi's San Francisco:** Martha Wainwright, 8 p.m., \$22-\$26.

## JAZZ

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.  
**Le Colonial:** Le Jazz Hot, 7 p.m., free.  
**Mechanics' Institute Library:** Bastille Day Celebration with Le Jazz Hot, 7 p.m., \$15-\$25.  
**Zingari:** Nora Maki, 7:30 p.m., free.

## INTERNATIONAL

**Cafe Claude:** Trio Garufa, 7:30 p.m., free.

## BLUES

**Elite Cafe:** "Fried Chicken & Blues," 6 p.m.  
**Saloon:** The Bachelors, 9:30 p.m.

## TUESDAY 15

### ROCK

**Bottom of the Hill:** Dwarves, The Queers, Masked Intruder, The Atom Age, 9 p.m., \$20.  
**Hemlock Tavern:** A Sunny Day in Glasgow, Cruel Summer, Swiftumz, 8 p.m., \$10.  
**Independent:** Filter, Helmet, Local H, 8 p.m., \$25.  
**Knockout:** Wild Eyes, Sweet Chariot, Banquet, DJ Handlebars, 9:30 p.m., \$7.  
**Rickshaw Stop:** Tiny Ruins, Emily Jane White, Dim Peaks, 8 p.m., \$10-\$12.

### DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.  
**Boom Boom Room:** "Time Warp Tuesdays," w/ DJ Madison, 9 p.m., free.

**Monarch:** "Soundpieces," w/ A Sol Mechanic, Big Wild, Airlocke, Kuh-Lida, 9 p.m., \$5-\$10 (free before 10:30 p.m.).  
**Underground SF:** "Shelter," 10 p.m., free.

### ACOUSTIC

**Bazaar Cafe:** Songwriter in Residence: Bonnie Sun, 7 p.m. continues through July 29.  
**Hotel Utah:** Django Mack, Sugar Ponies, 8 p.m., \$10.  
**Plough & Stars:** Seisiún with John Caufield, Kenny Sommerville, and Jack Gilder, 9 p.m.  
**Rite Spot Cafe:** Drizzoletto, 8:30 p.m., free.

### JAZZ

**Burritt Room:** Terry Disley's Rocking Jazz Trio, 6 p.m., free.  
**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.  
**Verdi Club:** "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

**Zingari:** Lisa Andrea Torres, 7:30 p.m., free.

## INTERNATIONAL

**Elbo Room:** "Porreta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every month, 9 p.m., \$7.  
**F8:** "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

## BLUES

**Biscuits and Blues:** Ron Thompson & The Resistors, 7:30 & 9:30 p.m., \$15.  
**Saloon:** Lisa Kindred, Third Tuesday of every month, 9:30 p.m.

## SOUL

**Make-Out Room:** "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30 p.m., free. **SFBG**



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## Turning the tables

'Fury Factory' unleashes ensemble-driven performances

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** Between Mugwumpin's 10th anniversary multi-show celebration and the University of Chichester's second-annual performance-making intensive, the summer has already been a pretty good one for ensemble-driven theater. "Fury Factory" sends it over the top, this week and next, with a festival devoted exclusively to collaborative efforts in live performance from around the Bay Area and across the country. Utilizing the full plate of performance venues in the Mission's block-sized Project Artaud, the festival (a roughly biennial offering of local theater troupe foolsFURY) offers nine main stage shows and 16 works-in-progress by groups from New York, Chicago, Austin, Atlanta, and from California, San Francisco, Santa Rosa, Oakland, Blue Lake, and Los Angeles.

It all kicked off Sunday night at Z Below with *Unfinished Business 2014 (Bay Area Edition)*, a free works-in-progress showing from the aforementioned performance-making intensive offered by the UK's University of Chichester and co-presenter the California Institute of Integral Studies (CIIS) — which has come onboard as a local partner and host for the university's forthcoming MFA program in performance-making (another sign, and a favorable one, that border-blurring devised work is on the rise locally).

As part of its effort to spotlight ensemble work locally as well as put it in a larger geographical context, "Fury Factory"'s Saturday program includes a midday "convening" on the relationship of Bay Area theater to the wider national and international scenes — a salon whose centerpiece is a public "long table" conversation that this writer, among other folks, was invited to help lead off; followed by a screening of Austin Forbord's 2011 documentary, *Stage Left: A Story of Theater in San Francisco*, with further input from the film's lead researcher, Dr. Zack.



THE IMAGINISTS DEBUT IN SF WITH *THE PARTY*.

PHOTO BY BRENT LINDSAY

And speaking of tables, leading off the main stage productions this year is a work that takes place on and around one long-ass dining room setting called *The Party* — a weirdly intent performance soirée by the Imaginists, the admirable Santa Rosa company making its San Francisco debut at the Joe Goode Annex this week.

The piece (which I saw in an earlier version several months back) comes across as mischievously esoteric, eschewing a clear storyline for a jumble of narrative fits and starts that inevitably reflect on the power and contingency of story itself. At the same time, there are immediate, real world concerns undergirding the work, lending a sense of purpose and apprehension to its playful surfaces. For the past six years, founders and artistic directors Brent Lindsay and Amy Pinto have grown a flexible and adventurous company deeply rooted in its largely Spanish-speaking, working-class community. The group had been putting together a Christmas show featuring Chelsea Manning and Edward Snowden last October when Santa Rosa was rocked by the fatal shooting of 13-year-old Andy Lopez by a Sonoma County sheriff's deputy. (The boy had been walking home with a toy gun at the time.) The grief and the ensuing political hailstorm emanating from that event brought the company's production plans to a standstill. What finally emerged was *The Party*.

"We all came to it as a collaborative effort," explains Lindsay, "and then we all just kept trying to clarify what the hell we were doing." While the shooting and the politics it brutally underscored remain instigating and enduring inspirations, the play has traveled far down its own path of investigation. Its action serves less to advance an overarching storyline or moral than to conjure a substratum of desires and compulsions, a

silence that speaks of what is not spoken.

"We really yearn for story, we want that," says Lindsay. "The chaos of life won't hand it to us. So we look to storytellers, or theater, to hand us the clean arc or the plot, we all have a desire for that. [*The Party*]," he laughs, "is really not giving you that at all."

And speaking of substrata, a family-friendly main stage Bay Area premiere comes courtesy of Under the Table, a Brooklyn-based physical comedic theater ensemble. Its festival offering, *The Hunchbacks of Notre Dame*, follows a troupe of hunchbacked siblings trying to turn the tables on their hard luck, in something maybe just vaguely resembling the story by Victor Hugo. Yet more subsurface family-friendly comedy comes along in *The Submarine Show* (an SF Fringe favorite by Oakland-based Slater Penny and former Cirque du Soleil performer Jaron Hollander).

The emphasis on works-in-progress in the festival's "Raw Materials" series, meanwhile, develops an interest cultivated in two previous iterations of foolsFURY's separate "Factory Parts" festival, which opens up the creative process to audiences (who see several offerings for the price of a single ticket) and, in the words of co-artistic director Debórah Eliezer, "provides a rare opportunity for new work to gain critical feedback through performance and audience engagement." "Fury Factory" offerings in this realm include two developing pieces by San Francisco's Deborah Slater Dance Theater, another by international clown trio the Defenestrators (of Blue Lake, stomping grounds of famed Dell'Arte school of physical theater), LA's Estela Garcia (with a piece on the Spanish-Mexican surrealist painter and anarchist Remedios Varo), Atlanta's Danielle Deadwyler (with a "stream of consciousness mixtape listening party" exploring representations of the black female body), and two by foolsFURY (including playwright Steve Haskell's *Baden Powell Wars*, about the conflicted Boer War hero and Boy Scouts founder). **SFBG**

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Marga Gomez, Photo by Josea Guzman

## ARTS + CULTURE DANCE

FROM LEFT: MELODY TAKATA AT TAIKO LEGACY IN CHICAGO; LABAYEN DANCE/SF



TAKATA PHOTO BY KEN CARL; LABAYEN PHOTO BY WEIDONG YANG

## New classics

Melody Takata brings traditional Japanese dance into the 21st century

BY RITA FELCIANO  
arts@sfbg.com

**DANCE** It took Los Angeles-born Melody Takata, founder and artistic director of Japantown's GenRyu Arts, four years to convince her parents to let her study dance. It was her older sister's "fault" — she had studied ballet for a while but didn't like it and stopped. "So my parents didn't want to go through that experience again," Takata remembered. But Takata was living in a Japanese American community that embraced traditional arts, and ballet wasn't what she had in mind.

When she finally got her way, she went all out, starting at eight with Odori (Japanese dance), including Bon Odori, a popular circular community dance integral to the Odon festival that honors the ancestors. At 10, she began studying Nihon Buyo (Japanese classical dance) and did so for a decade. During that time, she acquired a repertoire of some two dozen solos drawn from Kabuki. "Some of them, I perform excerpts only; they are too long for an audience to sit through," she observed. They are also expensive to perform because they have to be licensed, and the elaborate costumes (up to \$10,000 a piece) are costly, even on loan. Yet recently, Takata reprised her studies with her 93-year-old Nihon Buyo teacher, wanting to deepen her insight into this noble art.

So what attracted her to this rigorous and highly stylized form that includes — besides dancing from within heavy costumes — an intricate gestural vocabulary of fans, swords, scarves, umbrellas, and even canes? "I just liked becoming all these different characters," she smiled.

Adding to her dance studies, at 13 she started on the shamisen ("three-stringed") instrument; at

15 she joined the Taiko group Los Angeles Matsuri. "Dance is my first love, and music is part of that," she explained. Taiko sharpens rhythmic acuity, but for Takata, it's also part of a communal experience.

She creates multifaceted works in which she wants "to explore our story" through Taiko, spoken word, contemporary movement, music, traditional Japanese dance, and video. Regular collaborators include Francis Wong and Asian Improv aRts, as well as actor-comedian Todd Nakagawa and Chicago filmmaker, bassist, shamisen expert, and Taiko drummer Tatsuo Aoki.

Though steeped in tradition, Takata doesn't want these practices to become enshrined as museum pieces. In 2012, as part of Chicago's annual Taiko Legacy festival, Takata — dressed in a black evening gown and elbow-length white gloves — performed her solo *Yodan*, which melded dance and Taiko. Her works may examine issues particular to her community, but they also resonate with broader audiences. In 2010, *Tsuki no Usagi* (*Rabbit in the Moon*) was created to mark the centennial of the Angel Island Immigration Center, where 60,000 Japanese passed through 1910-1940. The work is rooted in a popular myth in which a rabbit was willing to sacrifice its life for others. As a reward it was lifted to the moon where, Takata said, "it can be seen on either side of the ocean."

The themes of 2011's *Fox and Jewel* — which added jazz, animation, and poetry into the dance-and-Taiko mix — no doubt resonated with Bay Area audiences. Fox is a magical shape-shifting being who comes to the aid of humble folks; in this piece, it's a mochi-shop owner who takes on real estate speculators who continue to threaten the exis-

tence of the local Japantown.

Takata's newest work, *Shadow to Shadow*, premieres Sat/12 as part of this year's Japan Week. The hourlong piece draws inspiration from Junichiro Tanizaki's poetic *In Praise of Shadows*, in which he wistfully looks at Japan's increasing Westernization and the essential differences between two cultures that are still learning to coexist.

### BE THERE

Physically, Enrico Labayen may be small, but in importance, he stands tall. Faced with multiple physical challenges and exorbitant medical bills, the choreographer and artistic director of Labayen Dance/SF is in the fight of his life. So the dance community is stepping up with "Encore for Enrico," a benefit performance to help one of its own. Though he was an early member of Lines Ballet and a longtime ballet teacher, Labayen may best be known as a prolific and wide-ranging choreographer for his own company. But he also is a generous supporter for those who come here from other places, as he did. Recent arrivals like Victor Talledos and Daiane Lopes da Silva found an early home in his company. Health permitting, Labayen will perform a new solo, *Will You Still Be There?* **SFBG**

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Galkstern. Submit items for the listings at listings@sfbg.com. For complete listings, see www.sfbg.com.

THEATER

OPENING

**The Guerrillas of Powell Street** Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. \$10-20. Previews Thu/10-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through Aug 2. Bindlestiff Studio presents the world premiere of the English translation of Rody Vera's play about Filipino World War II veterans in San Francisco, based on Benjamin Pimentel's novel. **Hick: A Love Story, The Romance of Lorena Hickok and Eleanor Roosevelt** Eureka Theatre, 215 Jackson, SF; www.crackpotcrones.com. Free. Opens Thu/10, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through July 27. Crackpot Crones and Theatre Rhinoceros present Terry Baum in her new solo show about the relationship between the pioneering journalist and the First Lady. **Now and at the Hour** Exit Theatre, 156 Eddy, SF; www.theexit.org. \$15-25. Opens Fri/11, 8pm. Runs Fri-Sat, 8pm. Through July 26. Magician and solo performer Christian Cagigal performs his latest show, "an intimate, interactive, and unnerving theatrical experience."

**BAY AREA**  
**Dracula Inquest** Berkeley City Club, 2315 Durant, Berk; www.centralworks.org. \$15-28. Previews Thu/10-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through Aug 17. Central Works performs Gary Graves' mystery inspired by the Bram Stoker vampire classic. **The Great Pretender** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$19-74. Previews Wed/9-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 3. TheatreWorks performs the world premiere of David West Read's bittersweet comedy. **12th Night** Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Previews Wed/9-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Aug 17. Shotgun Players take a fresh approach to the Shakespeare classic, using folk music and other twists.

ONGOING

**Each and Every Thing** Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 8:30pm. Extended through Aug 24. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack thereof, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila) **Feisty Old Jew** Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100.

Sat/12-Sun/13, 5pm. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city." **"Fury Factory"** Z Space, 450 Florida, SF; Z Below, 470 Florida, SF; Joe Goode Annex, 401 Alabama, SF; NOHspace, 2840 Mariposa, SF; www.foolsfury.org. \$16 (three performances, \$39; five performances, \$55). Through July 20. Festival of ensemble theater with works by Dandelion Dancetheatre, Dzieci Theatre, Epic Frame, Post Natyam Collective, Teatro Luna, the Imaginists, and others. **God Fights the Plague** Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-100. Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos. **Into the Woods** San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$20-120. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. Through Sept 6. SF Playhouse performs Stephen Sondheim's fractured fairy-tale musical. **Life X 3** Phoenix Theatre, 414 Mason, Ste 601, SF; www.offbroadwaywest.org. \$40. Thu-Sat, 8pm; Sun/13, 3pm. Through July 19. Off Broadway West Theatre Company performs Yasmina Reza's comedy, set at a disastrous Parisian dinner party. Translation is by Christopher Hampton. **Once** Curran Theatre, 445 Geary, SF; www.shnsf.com. \$45-210. Wed/9-Sat/12, 8pm (also Wed/9 and Sat/12, 2pm); Sun/13, 2pm. Two musicians fall in love when they begin writing songs together in this Tony-winning musical, based on the Oscar-winning film. **Pearls Over Shanghai** Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through July 26. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila) **Shit & Champagne** Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *white*-ploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila) **The Weir** Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu/10-Sat/12, 8pm. Shelton Theater performs Conor McPherson's acclaimed tale about a spooky night in an Irish pub. **BAY AREA**  
**American Buffalo** Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through July 20. It's hard to shake the feeling, while watching Aurora Theatre's current production, that David Mamet's name-making 1975 play, about three smalltime crooks in a Chicago junk shop, remains his best. Its lean two-act structure, the precise nonsense of its streetwise cant, and the wonderfully layered themes of

loyalty, family, and tradition among a society of cannibals all come together in a feint of a plot about a heist to retrieve a certain buffalo nickel. Barbara Damashek directs a powerhouse trio of actors in the effort: a stoical but vaguely looming Paul Vincent O'Connor as Donny, the shop's owner; a sure and affecting Rafael Jordón as his half-addled young protégé Bobby; and a wired, wiry James Carpenter as Teach, the reckless loudmouth who stirs up the pot with disastrous consequences. While the first act feels a little careful in its unfolding, the second act develops grippingly, and overall the production conveys the nuances of Mamet's precise language, coiled humor, and familial drama with elegant precision. (Avila) **Nantucket** Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Thu and Sat, 7pm. Extended through July 19. Nantucket Island, a wisp of shifting sand 30 miles off the coast of Cape Cod, Mass., is the evocative setting for this autobiographical story from writer-performer Mark Kenward — less the tourists' Nantucket of summer holidays, mind you, than the inhabitants' gray and isolated winter. And just as its bleak weather stood for the tempestuous mood of Herman Melville's Ishmael before he sets sail again in *Moby Dick*, so the environment for Kenward's coming-of-age darkly foreshadows a terrible downward spiral. The only son and oldest child of two in a nuclear family from Normal, Ill., that really seemed to fit the bill — complete with a dad who, "in his entire life, only missed four days of shaving" — Mark becomes the odd-boy out upon the Kenwards' relocation to the remote island. An affable, poised, physically demonstrative performer with a residual Midwestern charm, Kenward describes an upbringing in a household overshadowed by a high-strung, controlling, deeply unhappy mother who, as luck would have it, also becomes his high school English teacher. This relationship is the ground for much of the play's humor, but also a trauma that blows in like a winter squall. Directed keenly, if perhaps a little too stiffly, by Rebecca Fisher, and accompanied at points by a watery island back-drop (courtesy of video designer Alfonso Alvarez), *Nantucket* discharges some of its messy human themes a bit too neatly but maintains an inescapable pull. (Avila) **The Ripple Effect** This week: Mitchell Park South Field, 600 E. Meadow, Palo Alto; www.sfmt.org. Free (donations accepted). Thu/10, 7pm. Also Sat/12-Sun/13, 2pm, Cedar Rose Park, 1300 Rose, Berk. Continues through Sept 1 at various NorCal venues. The veteran San Francisco Mime Troupe stays current by skewering San Francisco's ever-dividing economy; think rising rents, tech-bus protests, and (natch) Glassholes. **"Splathouse Double Feature"** La Val's Subterranean, 1834 Euclid, Berk; http://impacttheatre.com. \$10-25. Thu-Sat, 8pm. Through Aug 9. Impact Theatre performs *The Sadist* and *Eegah!*, film and live performance blends inspired by the classic exploitation movies. **SFBG**

TERRY BAUM PLAYS LORENA HICKOK IN *HICK: A LOVE STORY*  
PHOTO BY LIZ PAYNE



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## ARTS + CULTURE SPORTS

MUAY THAI FIGHTER ROBBY SQUYRES JR. TRAINS IN THE WORLD TEAM USA DOJO A WEEK BEFORE HIS QUALIFYING FIGHT FOR THE BATTLE OF THE BAY. PHOTO BY AMANDA RHOADES

BY JOE FITZGERALD RODRIGUEZ  
joe@sfbg.com

**CULTURE** The veteran Muay Thai master placed the braided circlet, the Mong Kong, on the head of his young pupil. The two stood together in the grass at the Contra Costa Fairgrounds in Antioch, in the qualifying round for the Battle of the Pacific, a day of martial arts battles featuring fighters both amateur and experienced.

May 17 was a bright, sunny day to enjoy a kick to the head; families, couples, and loved ones gathered on the grass around the red, white, and blue ring to cheer at flying legs and fists. Earlier in the night, two six-year-olds entered the ring for a round of Muay Thai in miniature headgear and leg shields. They smiled as they finished their adorable fight.

Others had more serious intentions. As Muay Thai struggles to find a foothold in the United States as a spectator martial art, every match matters. The Inner Sunset's World Team USA already has one star in Ky Hollenbeck, who fought a nationally televised fight at Madison Square Garden last year.

But World Team's newest up-and-comer is a San Francisco underdog at the beginning of his career, and that night he had much to prove.

The sun lowered at the fairgrounds, bringing a cool shade. Hands still outstretched, Kru Ajarn Sam Phimsoutham (Kru Sam for short) bowed his head with 22-year-old Robby Squyres, Jr., as both said a silent prayer before his championship fight.

The moment of prayer had a purpose. Squyres calls this his "switch." Before a match, he closes his eyes and remembers his most feared memory, bringing himself to a point of aggression which he immediately must conquer to gain enough mental control to fight.

Six years ago, Squyres was not a walking weapon. Six years ago, he had a brush with death.

Squyres first walked off the path while attending Raoul Wallenberg High School. The San Francisco native wasn't necessarily a proud student.

"I was trying, but I was barely skimming by," he said, alluding to unsavory extracurricular activities. "That life all caught up to me."

One summer night, the then-17-year-old was walking up Powell Street with his friends when they came across a group of nine guys who "had beef" with two of Squyres' friends. The newcomers were spoiling



# Fighting right

In the ring with Robby Squyres, Jr., SF's Muay Thai hope

ing for a fight.

Squyres thinks he was the primary target because he was the biggest; if the attackers' philosophy was "take out the biggest guy first," it's easy to see why it would be him. He was quickly knocked to the concrete with a sucker punch.

As soon as his head hit pavement, they pounced. Boots hammered his head and body as the savage teenagers ensured he couldn't get up. When a friend tried to jump in to help, he was snared in the melee too. By the end, Squyres' face was bloodied and he suffered multiple injuries, including a concussion.

A security guard found him laid out on the sidewalk and pulled him to a nearby store. Through hazy memories, Squyres remembers a friend holding his hand during the ambulance ride to the hospital. His hospital release papers came with advice for treating head injuries, but those were the least of his troubles.

"It went downhill from there," Squyres remembered. He found he had trouble coping with the fear, which plagued his waking moments as well as his sleeping ones. He quit school and spent nights looking over his shoulder. Eventually he sought peace of mind.

"I asked this gentleman in the San Francisco Police Department, a good friend, for a gun. I was stupid," he said. "My friend said 'No. I'm going to help you defend yourself.' He called his friend in the Philippines. He said 'I don't know your story that well, but I'm going to give you an opportunity.'"

That opportunity was World Team USA, where he works in exchange for lessons — scrubbing mats, leading workouts, and opening up the school in the morning. He likens finding Muay Thai to a spiritual awakening.

Though many Muay Thai schools advertise danger and action, World Team USA's logo is surrounded by three words: courage, honor, and respect. Squyres even teaches anti-bullying classes at Wallenberg, hoping to reach teenagers like those who attacked him.

"My school helped me become a better man and walk my faith," Squyres, a born-again Christian, said. "To show what my life was, and what it is."

What it is now is laser-focused passion.

In the month leading up to his fight he lost nearly 40 pounds, dropping from the super heavyweight

category to the heavyweight category. The week before the match Kru Sam allowed him to eat nothing but one avocado per day.

"Every day I dreamed of Jamba Juice mixed with pizza," he said. "It was probably worse than a pregnant woman's cravings."

As the sun faded at the fairgrounds, Kru Sam told us the fight "is a testing ground for him, to see his potential for the future. But no matter the outcome, I'll be proud of him."

All of this flashed in Squyres' mind before his match. His trigger struck: the brush with death bringing his rage, the peace he learned from Kru Sam bringing him calm.

The announcer called Squyres to the ring in a booming baritone. His opponent, Steven Grigsby of Stockton, couldn't have been more physically different. Squyres' body is broad and naturally thick, while Grigsby is hard and lean, with wiry muscle. Torches surrounded the ring, and the flames whipped in the wind. Squyres' mom, Winki, sat in the crowd, biting on her knuckles.

"Ding!" The bell sounded, and the two circled.

Grigsby scored the first shot, a foot connecting with Squyres' side. The heavy-set San Franciscan returned with a flurry of fists to Grigsby's head, snapping him back. The two met legs in mid-section kicks.

The match ended without a decisive lead, but that soon would change.

Muay Thai is known as the "art of eight limbs." The following rounds made that more than clear. Grigsby's fists flurried at Squyres, with elbows and legs soon twisted around each. Squyres took it again and again, falling back.

"SWEEP, BOBBY, SWEEP!" Kru Sam shouted from the side. Something snapped in Squyres. As Grigsby swooped in for the attack, he flipped his body around in a twist, the momentum swinging his fist like a sledgehammer hard into the side of Grigsby's head.

The crowd cheered. When the match was over, Squyres was declared the winner by unanimous decision. Tears streaked his face as he walked from the ring to the fellow fighters from his dojo, to Kru Sam, and to his mother.

"I'm so thankful," he said. Through the tears he unwrapped the bandages from his fists. **SFBG**

*Robby Squyres, Jr.'s next fight is tentatively July 19 at the Battle of the Pacific in San Jose; check out www.ikfkickboxing.com for details.*



# ARTS + CULTURE ON THE CHEAP

Listings are compiled by Guardian staff. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Selector.

## WEDNESDAY 9

**LaborFest 2014** Meet at SW corner of Geary and Laguna, SF; [www.laborfest.net](http://www.laborfest.net). 3-4:30pm, free. "Union Sponsored Affordable Housing in San Francisco: St. Francis Square Cooperative" walking tour.  
**Kim Stolz** Book Passage, 1 Ferry Bldg, SF; [www.bookpassage.com](http://www.bookpassage.com). 12:30pm, free. The author and media personality discusses *Unfriending My Ex: And Other Things I'll Never Do*.

## THURSDAY 10

**Kjerstin Gruys** Books Inc, 601 Van Ness, SF; [www.booksinc.net](http://www.booksinc.net). 7pm, free. The sociologist discusses her memoir *Mirror, Mirror Off the Wall: How I Learned to Love My Body By Not Looking at It For a Year*.  
**LaborFest 2014** 518 Valencia, SF; [www.laborfest.net](http://www.laborfest.net). 7pm, donations accepted. "FilmWorks United: International Working Class Film and Video Festival: *Black and White and Dead All Over* (Foster, 2013), followed by a discussion on the newspaper industry. Also: Berkeley City College Auditorium, 2050 Center, Berk; [www.laborfest.net](http://www.laborfest.net). 7pm, free. "FilmWorks United: Coming for a Visit (Tourette, 2013).  
**Jervey Tervalon** Book Passage, 1 Ferry Bldg, SF; [www.bookpassage.com](http://www.bookpassage.com). 6pm, free. The author discusses his new thriller, *Monster's Chef*.

## FRIDAY 11

**LaborFest 2014** First Unitarian Universalist Church, 1187 Franklin, SF; [www.laborfest.net](http://www.laborfest.net). 7pm, donations accepted. "FilmWorks United: International Working Class Film and Video Festival: *ASOTRECOL, The Struggle Against Transnationals in Colombia* (2013).  
**"Off Shore: A Live Drawing Event and Fundraiser"** Verdi Club, 2424 Mariposa, SF; [www.soex.org](http://www.soex.org). 6pm, \$15-20. Southern Exposure's annual "Monster Drawing Rally" fundraiser presents 120 artists drawing in shifts in front of a live audience.  
**"Punk: Convulsive Beauty"** iHeartNorthBeach Art Gallery and Gifts, 641 Green, SF; [www.pmpress.org](http://www.pmpress.org). 5-11pm, free. PM press presents its new book, *Dead Kennedys: Fresh Fruit for Rotting Vegetables, The Early Years*, by Alex Ogg, featuring photographs by Ruby Ray and art by Winston Smith. Ray and Smith will also be exhibiting their artwork capturing the punk scene, circa 1977-1981.

## SATURDAY 12

**Tony Gilbert** Green Apple Books, 506 Clement, SF; [www.greenapplebooks.com](http://www.greenapplebooks.com). Noon, free. The author reads from *Hannah and the Secret Mermaids of San Francisco Bay*, alongside a display of original art from the story painted by Gail Weissman.  
**LaborFest 2014** Meet at 75 Folsom, SF; [www.laborfest.net](http://www.laborfest.net). 10am, free. "San Francisco Waterfront Labor History Walk," with Lawrence Shoup and Peter O'Driscoll. Also: meet in front of Bill Graham Auditorium, 99 Grove, SF; [www.laborfest.net](http://www.laborfest.net). 10am, \$20. "WPA Bus Tour." Also: Fellowship of Unitarian Universalists, 1924 Cedar, Berk; [www.laborfest.net](http://www.laborfest.net). 7pm, free. *Class War* CD release party with Redd Welsh. Also: First Unitarian Universalist Church, 1187 Franklin, SF; [www.laborfest.net](http://www.laborfest.net). 7pm, donations accepted. "People's Voices for a World of Harmony, Peace, and Justice."  
**"Writers With Drinks: An Evening of Oversharing About Money"** Make-Out Room, 3225 22nd St, SF; [www.writerswithdrinks.com](http://www.writerswithdrinks.com). 7:30pm, \$5-20. With J. Bradford DeLong, Carol Queen, Farhad Manjoo, Frances Lefkowitz, and Charlie Jane Anders.

## SUNDAY 13

**"Bookish Beasts"** Center for Sex and Culture, 1349 Mission, SF; [www.sexandculture.org](http://www.sexandculture.org). Noon-6pm, free. Zine fest featuring authors whose work takes on sexuality, gender, and erotica.  
**MP Johnson** Borderlands Books, 866 Valencia, SF; [www.borderlands-books.com](http://www.borderlands-books.com). 3pm, free. The author reads from *Dungeons and Drag Queens*. Attending in drag encouraged!  
**LaborFest 2014** ILWU 34 Hall, 801 Second St, SF; [www.laborfest.net](http://www.laborfest.net). 10am, free. "Staples, Our Public Post Office, Privatisation, and Trust" panel discussion. Also: Manilatown Center, 868 Kearny, SF; [www.laborfest.net](http://www.laborfest.net). 4-7pm, donations accepted. "Revisiting the History of California Agricultural Workers and Filipino Labor" with a variety of speakers.

## TUESDAY 15

**Anoop Judge** Booksmith, 1644 Haight, SF; [www.booksmith.com](http://www.booksmith.com). 7:30pm, free. The author discusses her Bay Area-set novel, *The Rummy Club*.  
**LaborFest 2014** Potrero Hill Neighborhood House, Southern Heights at De Haro, SF; [www.laborfest.net](http://www.laborfest.net). 10am, free. Potrero Hill history walk. Also: Modern Times Bookstore, 2919 24th St, SF; [www.laborfest.net](http://www.laborfest.net). 7pm, free. LaborFest Writers read their work. Also: San Jose Improv, 62 Second St, San Jose; [www.sjimprov.com](http://www.sjimprov.com). 8pm, donations requested (make free reservations online). "LaborFest Comedy Night" with Will Durst and others. **SFBG**

FRI 7.11

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## FILM



PET PROJECT: *THE HOODLUM PRIEST* (1961)

## Endless Don

The Roxie celebrates the career of an erstwhile Hollywood hunk

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** “Introducing Hollywood’s newest hunk-a-man!” crowed the ads for 1956’s *Bus Stop*, in which Don Murray made his film debut as the cowpoke besotted with Marilyn Monroe’s movie-mad hick — a plum role in a big hit opposite the reigning box-office queen. The actor even got an Oscar nomination for this start at the tippy-top. But he didn’t stay there long.

What happened? With “A Special Weekend With Don Murray ... America’s Least-Remembered Movie Star,” the Roxie aims to provide an answer. The event is part of a larger project set to culminate by year’s end with the premiere of Don Malcolm’s feature *Unsung Hero*, a documentary tribute to “The Extraordinary Times and Exemplary Life” of the aforementioned. Both doc and retrospective feature an ad line, “He went from acclaim to obscurity in the blink of an eye,” that — like many of their subject’s performances — goes a bit hyperbolically overboard with the best intentions. Murray’s descent was gradual, owing mostly to some noble but commercially shaky vehicle choices. Even with better luck, would he have remained on Hollywood’s fickle casting A-list much longer? The “14 provocative performances” the Roxie revives this weekend suggest probably not.

Arriving post-Brando, pre-New Hollywood, he now looks like a transitional figure: Capable, earnest yet effortful, too often trying to overcome his classic leading-man looks via Actor’s Studio-style “intensity” that then passed as being more “real,” but now looks far from natural. The only child of stage veterans, Murray made his Broadway debut in Tennessee Williams’ 1951 *The Rose Tattoo* at age 21. After several years’ relief work as a Korean War conscientious objector, he’d barely resumed his career before *Bus Stop* put it



in hyperdrive. After that smash, he could have done anything he liked. What he chose, however, was invariably heavier and less populist: Somber, “daring” issue-oriented dramas that required him to flex acting muscles as men torn between one thing (good) and another (bad). They were respectably received, but seldom attracted the rave reviews, awards or audiences hoped for.

Like Oscar-winning *Marty* (1955) before it, 1957’s *The Bachelor Party* was a big-screen version of a TV script by Paddy Chayefsky in his pathos-de-la-Average-Joe mode, with Murray as a young office worker panicked by his wife’s unexpected pregnancy. The same year’s *A Hatful of Rain* had him as a morphine-addicted Korean War vet sweating out another long dark night of the soul. Amid much theatrical hand-wringing, Tony Franciosa’s concerned brother is so hammy he required the balm of his own Oscar nomination. After a couple of ambitious Westerns and prestige TV plays, Murray portrayed an American medical student who winds up fighting for 1920s IRA leader James Cagney in *Shake Hands With the Devil* (1959). A good movie about another unpleasant subject, it was not a success.

So it was back to the Old West (in 1960’s *One Foot in Hell*, a title descriptive of all his roles then) before the actor realized a pet project he also produced and co-wrote. *The Hoodlum Priest* (1961) had him as a Jesuit rehabilitating ex-cons in St. Louis. Melodramatic yet reasonably fresh thanks to future *Empire Strikes Back* (1980) director Irvin Kershner’s vivid location shooting, it was nonetheless poorly received — not least by its real-life inspiration, who found this screen portrait objectionable enough to sue over.

Fortunately 1961 also brought the actor his biggest hit since *Bus Stop*. He was the idealistic junior Senator who ends up paying the ultimate price for dirty Beltway politics in Otto Preminger’s all-star *Advise & Consent*. Yet apart from 1965 Steve McQueen vehicle *Baby the Rain Must*

*Fall* (from which much of his part was cut), he didn’t appear in another major release until 1972’s *Conquest of the Planet of the Apes* — in which his monkey-hating mayor provided a cartoonish metaphor for the actor’s passionate interest in racial equality.

Between routine B movie and television assignments, several projects reflected that personal crusade. Crudely made but interesting 1967 indie *Sweet Love, Bitter* had him as an alcoholic jazzbo slumming on the Skid Row “wild side” his musician idol (Dick Gregory) can’t escape. Short-lived ABC series *The Outcasts* paired his former slave owner with Otis Young’s ex-slave as reluctant bounty-hunting partners after the Civil War. The unreleased *Call Me By My Rightful Name* reunited them as two sides of an interracial triangle, vying for Cathy Lee Crosby.

Murray donned the cloth again to shepherd more little urban toughs (including Erik Estrada) in 1970’s *The Cross and the Switchblade*, his camp-classic directorial debut. He acted as if his life depended on it — i.e., with a little too much desperation — as a self-destructive rodeo clown in *Cotter* (1973) and a proto-*Bad Lieutenant* in *Deadly Hero* (1975), but hardly anyone noticed. Through nearly all of this he wrangled with *The Confessions of Tom Harris*, another criminal-redeemed-by-Christ story that was primarily shot (very poorly) by future Bo Derek mentor John Derek in 1966, then reworked and retitled (*Childish Things*, *Tale of the Cock*) for years afterward. It, and the even more obscure *Call Me*, will get rare screenings at the Roxie this weekend, alongside TV episodes and clips as well as most of the above-mentioned features.

There will also be Murray himself, who’ll turn a very hale 85 at month’s end. While he stayed fairly busy with medium-profile roles mostly on TV through millennium’s turn, the latest piece in the Roxie program dates from 33 years ago, and is probably still the movie anyone under 70 would be likeliest to remember him for: The original *Endless Love* (1981), in which his mean rich dad is the major obstacle between Brooke Shields and Martin Hewitt. **SFBG**

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# Lost and found

A man with a dream (and 3,000 films) powers the Berkeley Underground Film Society

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** Gerald Santana is stoked about his new Vitamix. When we speak, he's juicing up breakfast for himself and his kids as part of their raw-food diet. "Overall, it gives me better mental clarity, a stronger ability to focus, and all of the things that I really need to get my business together."

His business includes movies. Lots of movies. The avid film collector is the founder of the Berkeley Underground Film Society, which has for the past two years hosted screenings showcasing gems from Santana's stash. It's held in a Gilman Street office space that transforms into a micro-cinema for BUFS gatherings.

Amateur film collecting is a hobby that's almost as old as cinema itself. "Home viewers [could obtain] 16mm film prints for the first time in the 1930s," he says. "In that era, people rented whatever was available, say, *The Little Rascals* from the New York public library, and then have a film party. There'd be, like, the neighborhood cinema guy. If you flash forward 90 years later, we have Craig Baldwin, [filmmaker and Other Cinema curator], who is pretty much that same guy."

Santana and the Artists' Television Access staple met years ago through an online forum for 16mm enthusiasts, when Santana contacted Baldwin about purchasing a film. Today, Santana considers Baldwin his mentor. "He's passed on a lot of film history to me," Santana says. "We meet several times a year, and he gives me a personal screening of films that are on the way out of his archive, and into mine. That's one way I started collecting."

Once Santana started acquiring films, he was hooked. "You start with buying one or two, and then suddenly you have 100. Then you have 1,000. And some



people go much, much higher." (Santana estimates he owns "probably 3,000.")

He started a blog in late 2010, hoping to connect with other Bay Area collectors. "Lost and Out of Print," the name of BUFS' screening series, is an apt description of the works he favors. "These are obscure anomalies from eras gone by. Once I started building up my collection, I started realizing how many films are just not available. I need to preserve these, because sometimes I might have the only print in the state. Sometimes, I might have the *only* copy. So I went from hobbyist, to collector, to archivist, to preservationist."

Santana, who grew up in Los Angeles, has a background in video media, but he was always drawn to celluloid — a fascination that flourished once he moved to the Bay Area. "When I came up here, I found Super 8 films at thrift stores, and I wanted to try to project them. And then I wanted to know everything about film history, film stocks, projectors, and all these other things that make movies go."

The film club seemed a logical progression once his collection was ready for an audience. "When I started BUFS" — he pronounces it *buffs*, as in *film buffs* — "it was just me, seeing if anyone else was interested. And I had to wait until I had titles that were difficult to find, or that I thought were important, and that seemed to work if you grouped them together. That's when I learned that programming is an art," he recalls.

His collection includes silent films, home movies, B movies, made-for-TV movies, educational and industrial films, cartoons, and classic Hollywood films that aren't available on DVD. There are also foreign films that never made it into US theaters — like 1972's

*Godzilla vs. Gigan*, which he's showing in 16mm July 18 — in their original, uncut forms. (Other BUFS screenings this month are July 19 archival shorts program "Cartoon Carnival #5: Kids and Pets," and a July 20 showing of Charlie Chaplin's 1921 *The Kid*.)

One bump in the BUFS road: Earlier this year, a licensing agency contacted him after he screened some Woody Allen movies without first obtaining the rights to do so. Not wanting to have to pay any high fees — or, you know, break any laws — Santana will be steering his future programming toward works in the public domain.

"I had to backpedal a little bit. I didn't think anyone even cared," he admits. He put BUFS on hiatus in April to regroup. "I had to reduce the number of screenings I did, down to one weekend of programming a month. But that way I can just jam-pack that weekend with as much material as possible. And there's a lot of great stuff coming up — it's the best stuff I have. I don't want to screen mainstream movies anymore."

BUFS fans will also soon be able to experience Santana's other passion: healthy, homemade food. "I'm going to offer incredible raw food, organic concessions, and cottage foods," he says; it's a small business venture he hopes to expand beyond his concession stand. "When we tested it, people responded very positively. During the [BUFS hiatus], I worked on my recipes, I got the Vitamix, and I'm ready to go. I'm excited for the July screenings." **SFBG**

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# FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**Code Black** This documentary by first-time director Ryan McGarry would be impressive enough even without McGarry doing double duty as one of its subjects — which is to say, a stressed-out physician-in-training at LA County Hospital, “the birthplace of emergency medicine in the United States.” Working at a public hospital (much like SF General or Oakland’s Highland Hospital, the latter the subject of another excellent doc, Peter Nicks’ 2012 *The Waiting Room*), LA County docs struggle to stay on top of the daily chaos, which ironically becomes amplified when earthquake safety regulations demand the operation move to a sparkling new facility. A major concern is the huge volume of patients; the ER waiting room frequently operates under “code black” conditions, where the ill and injured — mostly uninsured working poor who don’t have access to preventative care — wait for 10 or more hours to be treated. Unfortunately, the hospital’s tight budget means woeful understaffing, and strict regulations require physicians who’d rather be seeing the sick to spend time poring over “protocols, policies, rules, checklists, and forms.” The end result is a worrisome look at the state of American health care from the front lines. (1:22) *Opera Plaza*. (Eddy)

**Dawn of the Planet of the Apes** Direct sequel to 2011’s surprisingly great series reboot *Rise of the Planet of the Apes*, with Andy Serkis reprising his motion-capture role as evolved chimp Caesar, and San Francisco reprising its role as Ape Revolt Central. (2:10) *Balboa, Presidio*.

**The Last Sentence** This latest from 85-year-old Swedish master Jan Troell (2008’s *Everlasting Moments*, 1971’s *The Emigrants*) is a straightforward biopic about a figure well-remembered on his home turf if rather obscure here. Torgny Segerstedt (played by Jesper Christensen) was the editor in chief of Gothenburg’s liberal newspaper, and from the early 1930s to his death he used that podium to rail against the National Socialist menace to the south. That made him

increasingly controversial, even imperiled, as his government made more and more dicey compromises to maintain the nation’s alleged neutral status in the wake of escalating Nazi aggression in Scandinavia and elsewhere. It was an extraordinarily brave stance. But this long slog of a historical drama spends way too much time detailing just how much of a selfish, arrogant prick Segerstedt apparently was in other departments, not least his carrying on a long-term affair with the equally overbearing Maja (Pernilla August), his own publisher’s Jewish wife, to the grief of that spouse (Björn Granath), his own long-suffering wife (Ulla Skoog), and their children. He and Maja are like lovers in an Ayn Rand novel, only with leftist political views and homelier middle-aged looks. Taking place largely in the rooms where power is brokered and marriages are broken, *The Last Sentence* keeps the big picture almost entirely offscreen, rendering history a very talky affair among disagreeable people. Some balm amidst the well-acted, well-produced boredom is provided by Troell and Mischa Gavjusov’s handsome black and white photography. (2:04) *Opera Plaza, Smith Rafael*. (Harvey)

**Venus in Fur** Thomas (Mathieu Amalric) is the writer-director preparing to stage his new adaptation of the titular kinky 1870 novel by Leopold von Sacher-Masoch, whose work (and name) inspired the term “masochism.” After a long day’s fruitless auditions, he’s about to go home when in barges actress Wanda (Emmanuelle Seigner), very late for an appointment she might not have actually made in the first place. Doffing coat to reveal an “in character” costume of leather bustier and dog collar, while unconvincedly noting “I’m usually demure and shit,” she bullies him into letting her proceed. To his shock, she’s very, very good. With him taking the submissive male role in their reading, text and real life soon blur into one major mindfuck for the alternately bemused, appalled, and bewitched Thomas. Roman Polanski’s French-language version of David Ives’ hit two-character play can hardly escape theatricality (nor should it), but it’s fluidly cinematic within its limits, and maximizes the material’s gimmicky charms. Mostly it’s a worthy showcase for two terrific performances. Amalric, as ever, rings infinite subtle variations on the comedy of exasperation. More surprising is the director’s longtime wife Seigner, whom he

# ROMAN POLANSKI DIRECTS WIFE EMMANUELLE SEIGNER (WITH MATHIEU AMALRIC) IN HIS BIG-SCREEN ADAPTATION OF AWARD-WINNING PLAY *VENUS IN FUR*. PHOTO COURTESY OF IFC FILMS



hasn’t made much use of onscreen since 1992’s deliciously satirical (though few got the joke) “erotic thriller” *Bitter Moon*. Blowsy, vulgar, sexy, aristocratic, finally a mocking Gorgon man-eater, she’s having just as much fun here as we have watching her. (1:36) *Embarcadero, Shattuck*. (Harvey)

## ONGOING

**Belle** The child of a British naval officer and a Caribbean slave, Belle (Gugu Mbatha-Raw) is deposited on the doorstep — well, the estate grounds — of her father’s relatives in 1769 England after her mother dies. Soon she’s entirely orphaned, which makes her a wealthy heiress and aristocratic title holder at the same time that she is something less than human in the eyes of her adopted society. For Belle is black (or more properly, mixed-race), and thus a useless curiosity at best as a well-bred noblewoman of the “wrong” racial makeup. Based on a murky actual historical chapter, Amma Asante’s film is that rare sumptuous costume drama which actually has something on its mind beyond romance and royalty. Not least among its pleasures are a fine supporting cast including Tom Wilkinson, Miranda Richardson, Penelope Wilton, and Emily Watson. (1:45) *Embarcadero, Shattuck*. (Harvey)

**Begin Again** *Begin Again* does indeed resemble writer-director John Carney’s *Once* (2007): It’s another musical tale of a romantically-chal-

lenged artist whose life is changed by a chance encounter. One miserable night, very recent dump-ee Greta (Keira Knightley) takes the stage at an open mic night, crooning a song she’s just written about jumping in front of a subway train. (Knightley does her own singing, but careful camerawork ensures we never get a good look at her guitar skills.) Dan (Mark Ruffalo), a down-on-his-luck music-biz professional whose career status is nearly as dismal as his personal life, is drunkenly enthralled by her performance. Clearly, there’s nothing for these two depressed souls to do but record an album together on the streets of NYC; for her, it’s a way to get even with her cheatin’ ex (Adam Levine, playing a rock star not unlike ... Adam Levine); for him, it offers hope for creative rebirth. Carney’s point of view is abundantly clear: tailoring one’s music to please the basic-bitch demographic is *bad*; while penning personally meaningful tunes and recording them on one’s own terms is *good* ... even if those tunes happen to be forgettable folk-pop. Fortunately, *Begin Again* fares better with its explorations of complicated relationships. Nobody does rumpled and wounded better than Ruffalo, and Knightley is surprisingly likable as a hipster scorned, determined to figure out her next move even as her world crumbles around her. (1:45) *California, Embarcadero, Four Star, Piedmont, Sundance Kabuki*. (Eddy)

**Chef** Not to take anything away from the superhero crew, but *Chef* feels like the closest thing to a labor of love from writer, director, and star Jon

Favreau in many a day. As a director, he may have been making doughnuts — fun-filled and teeming with CGI eye candy, but doughnuts nevertheless — when it came to effects-driven blockbusters like 2008’s *Iron Man*, but this well-meaning play for the heart, by way of the stomach, shows you where Favreau’s head is really at. *Chef* revolves around Carl Casper (Favreau), a onetime food star, now reduced to serving up predictable crowd-pleasers at the behest of his restaurant’s overbearing owner (Dustin Hoffman). It takes the barbs of an influential critic (Oliver Platt) — and an ensuing Twitter war — to set Carl off and send him away on his own, at the coaxing of his glam ex Inez (Sofia Vergara). Hooked up with a dilapidated food truck and former kitchen staffer Martin (John Leguizamo), and aided by ably Tweeting son Percy (Emjay Anthony), Carl ties his dreams — and lost passion — to the classic Cuban sandwich. The ensuing road trip from Miami to LA, and Carl’s journey toward self and a renewed relationship with his son, is a fun (if, in the end, a bit too speedily sketched) vault through the joys of eating your way through America’s new culinary heartland. Amid the volley of sign-of-the-times social-media swinging and cameos by the uncostumed Robert Downey Jr., Scarlett Johansson, and the like, Favreau’s main dish is that a family that eats, cooks, and runs a business together, stays together — child labor laws or no. (1:55) *1000 Van Ness*,

CONTINUES ON PAGE 39 >>

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# FILM LISTINGS

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*Presidio, SF Center, Sundance Kabuki, Vogue.* (Chun)

**Le Chef** Before you fire up Twitter to alert Jon Favreau that he's been ripped off, know that this French comedy came out in 2012. Also, it's highly unlikely to garner even a quarter-teaspoon of the praise racked up by Favreau's food-truck tale. Even the formidable presence of Jean Reno can't save *Le Chef*; he plays veteran celebrity chef Lagarde, who's about to have his professional reputation toppled by the money-hungry mogul who owns his signature restaurant. (Yuppie scum wants him to switch to uber-trendy molecular cuisine; traditionalist Legarde ain't having it.) Enter eager apprentice Jacky (Michael Yoon), whose *Rain Man*-like ability to recall all of Legarde's recipes makes him a valuable secret weapon in this high-stakes gastronomical battle, which will culminate when a food critic decides whether to dock one of the stars in Legarde's rating — thus opening a contract loophole that'll allow his boss to kick him out of the kitchen. BYO food clichés to describe this too-lightweight yet overly hammy affair, which also folds domestic dramas (Jacky's exasperated, heavily pregnant GF doesn't understand his cooking dreams! Legarde's neglected daughter might as well be named Sullen McEyeroll!) into the batter. And if you can't figure out the ending within the first act, no dessert for you. (1:24) *Opera Plaza.* (Eddy)

**Deliver Us From Evil** Eric Bana can swelter and flex in the foreground and the Catholic propaganda machine can worry and whirr in the rear, but really *Deliver Us From Evil* is all about the smokin' hot priest, as in Édgar Ramírez of *Carlos* (2010) fame. Styling as a long-tressed *Serpico*-esque padre, his Father Mendoza glowers, broods, lights up sulkily beside doorways, and then, gloriously, *sings* the demons out of the afflicted! Get thee to a nunnery, indeed. *Evil* is nominally based on the real-life journey of Ralph Sarchie (Bana), a good yet overbearing NYC cop and lapsed Catholic who neglects his family (Olivia Munn, Lulu Wilson). Life takes on new paranormal dimensions when Sarchie and his wise-cracking partner Butler (Joel McHale, who looks like he'd rather be roasting than knife-fighting with the devil) encounter a series of inexplicable crimes: a woman tosses her infant into a lion enclosure at the zoo, a painter is found bundled in tarp in a family's basement beside cryptic tags on a wall. But really Sarchie's working-dad angst pales a bit beside the charismatic Mendoza, who inevitably sets the officer on the straight and not so narrow. The failable are forgiven, though lord knows, director Scott Derrickson (2005's *The Exorcism of Emily Rose*) shouldn't be given a pass for failing to

deviate from doctrine when it comes to this otherwise uninspired exorcism exercise. And even Ramírez doesn't get to have as much fun as the possessed, in particular Olivia Horton, who as the baby-hurling Jane, spits, foams, and gnashes her teeth with more fury than a certain Uruguayan soccer star. (1:58) *Metreon, 1000 Van Ness, Presidio.* (Chun)

**Earth to Echo** It's not easy being a Goonie — or riding the coattails of *E.T.* even 30-plus years along. But that feeling of discovery and interstellar friendship forged in the face of a formidable establishment still calls out, like the insistent bleep of a long-forgotten intergalactic transmission. That appears to be the MO behind *Earth to Echo*, a decidedly clunkier outing than the aforementioned, despite its nods to a gadget-happy, geekier generation. This time, developers ostensibly want to drive a freeway through the suburban tract homes of wiseacre Tuck (Brian "Astro" Bradley), sensitive foster kid Alex (Teo Halm), and sweet science nerd Munch (Reese Hartwig). A bout of mysterious cell phone interference leads the kids to spend their last night in the 'hood following the map that appears on their screens. What might have been another crowd-sourced game leads to a weird little piece of space junk that turns out to be the pod for an adorable, owl-like little brother from another planet. Naturally everything they discover needs to be documented for sharing later, though at first they're hesitant to dis-close their find with a popular classmate (Ella Wahlestedt) and a particularly snoopy engineer (Jason Gray-Stanford). But why bother when it's all been seen before (with the exception of having an African American kid as the first-person narrator of this kids sci-fi adventure)? Director Dave Green is definitely counting on his audience being born yesterday, though parents who remember the source material will recognize that Green has considerably less finesse than Steven Spielberg. There's only so much that special effects can accomplish when the initial camera-work looks so blown out and crappy, even if it's supposed to have been documented on a phone. And Green's slovenly direction, combined with way-too-roughed-out storytelling — how do a kid and alien managed to slip out of evil-empire governmental control, with zero effort, exactly? — do little to mark *Earth* as more than a knock-off. (1:29) *Balboa, Metreon, 1000 Van Ness, Shattuck.* (Chun)

**The Fault in Our Stars** I confess: I'm no card-carrying, vlog-flogging Nerdfighter in author John Green's teen-geek army. But one can admire the passion — and teary romanticism — of the writer, readers, and the breakthrough novel that started it all. Much has been made over the cinematic tweaks to the best-selling

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**"Mischievous."**  
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FILM LISTINGS

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YA book, but those seem like small beefs: OK, male romantic lead Gus's (Ansel Elgort) perhaps-understandable brattiness seems to have been toned down a touch, but we'll all *get* the somewhat-subversive push and pull of Green's love story centered on two cancer-stricken innocents. Sixteen-year-old Hazel (a radiant Shailene Woodley) has been battling cancer almost all her life, fighting back from the brink, and now making her way every day with an oxygen tank and her devoted parents (Laura Dern, Sam Trammell) by her side. Her mordant wit, skeptical attitude, and smarts attract Gus, a handsome teen with a prosthetic leg, at a cancer support group, and the two embark on what seems like the most normal thing in the world — sweet, sweet love — albeit cut with the poignancy of almost-certain doom. Would the girl who calls herself a grenade dare to care for someone she will likely hurt? That's the real question on her mind when the two reach out to the solitary author (Willem Dafoe) of their favorite book, *An Imperial Affliction*. The journey the two make leaves them both open to more hurt than either ever imagined, and though a good part of *Fault's* denouement boils down to a major puddle cuddle — with solid performances by all, but particularly Dern and Woodley — even a cynic is likely to get a bit misty as the kids endure all the stages of loss. And learning. (2:05) *1000 Van Ness, SF Center*. (Chun) **Ida** The bomb drops within the first ten minutes: after being gently forced to reconnect with her only living relative before taking her vows, novice nun Anna (Agata Trzebuchowska) learns that her name is actually Ida, and that she's Jewish. Her mother's sister, Wanda (Agneta Kulesza) — a Communist Party judge haunted by a turbulent past she copes with via heavy drinking, among other vices — also crisply relays that Ida's parents were killed during the Nazi occupation, and after some hesitation agrees to accompany the sheltered young woman to find out how they died, and where their bodies were buried. Drawing great depth from understated storytelling and gorgeous, black-and-white cinematography, Pawel Pawlowski's well-crafted drama offers a bleak if realistic (and never melodramatic) look at 1960s Poland, with two polar-opposite characters coming to form a bond as their layers of painful loss rise to the surface. (1:20) *Albany, Opera Plaza, Piedmont*. (Eddy) **The Internet's Own Boy: The Story of Aaron Swartz** The current debate over net neutrality's potential demise makes this a perfect moment for Brian Knappenberger's documentary, which chronicles a dismal prior instance of government interference in online information access. Chicago native Aaron Swartz was such a programming prodigy that he was known internationally by age 13, though few realized how young he was until they met him at conferences. Years later, increasingly politicized about web freedom, he became a target for post-9/11 federal paranoia. His specific "crime" was mass-downloading academic journal materials that by strict legal terms should be freely available to all — but instead are used as a commercial cash cow without benefiting their actual authors. Seeking

to use him as an example to other "hacktivists," the Justice Dept. threatened Swartz with outrageously high prison sentencing and monetary fines. But in driving the 26-year-old to suicide, they created a martyr, one sacrificed at the altar of dubious, overzealous fears over commercial piracy and classified-intel leakage. Poignant and dramatic, *The Internet's Own Boy* doesn't canonize its subject — like many prodigies, he often seemed high-strung and socially awkward — but conveys his personal tragedy while using it to illuminate complex larger issues as urgent as they are often (as our government hopes) confoundingly difficult to understand. (1:45) *Roxie*. (Harvey) **Jersey Boys** The musical that turned the back story of Frankie Valli and the Four Seasons — the 1960s hit making machines behind upbeat doo-wop ditties like "Sherry," "Big Girls Don't Cry," "Walk Like a Man," and a zillion more; you will recognize *all of them* — into Broadway gold ascends to the big screen thanks to director Clint Eastwood, a seemingly odd choice until you consider Eastwood's own well-documented love of music. *Jersey Boys* weaves a predictable tale of show biz dreams realized and then nearly dashed, with a gangster element that allows for some *Goodfellas*-lite action (a pre-fame Joe Pesci is a character here; he was actually from the same 'hood, and was instrumental in the group's formation). With songs recorded live on-set, à la 2012's *Les Misérables*, there's some spark to the musical numbers, but Eastwood's direction is more solid than spontaneous, with zero surprises (even the big finale, clearly an attempt at a fizzy, feel-good farewell, seems familiar). Still, the cast — including Tony winner John Lloyd Young as Valli, and Christopher Walken as a sympathetic mobster — is likable, with Young in particular turning in a textured performance that speaks to his years of experience with the role. For an interview with cast members Young, Michael Lomenda (who plays original Four Season Nick Massi), and Erich Bergen (as Bob Gaudio, the member who wrote most of the group's hits), visit [www.sfbg.com/pixel\\_vision](http://www.sfbg.com/pixel_vision). (2:14) *1000 Van Ness, SF Center, Shattuck*. (Eddy) **Life Itself** Paying back the critic who championed his *Hoop Dreams* 20 years ago, and then some, Steve James's documentary about the late Roger Ebert is the kind of tribute that sometimes feels like an authorized biographical video played at a testimonial dinner. If he were alive, and it were about someone else, I suspect Ebert himself would be more polite than enthused. It traces his love of newspaperdom from an early age (he started writing for one at age 15); his semi-accidental falling into being the Chicago Sun-Times' film reviewer in 1967 (a post he'd hold for 46 years); his Pulitzer win; the huge impact of TV's *Sneak Previews*, aka *At the Movies*; his very rocky relationship with co-host Gene Siskel; and his happy first/last marriage at age 50. Ebert was prolific, gregarious, a friend to rising filmmakers (so long as he liked their work, of course), and someone who saw no conflict in being friends with established ones (like Scorsese and Herzog, both interviewed here). But *Life Itself* — "the only thing he loved more than the movies," a statement that might strike

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**Presidio** 2340 Chestnut. 776-2388.  
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you as profound or kinda "duh" — assesses his cultural impact as the most popular-movie-critic-probably-ever without really addressing his taste or style. As a result, it has the slightly pat quality of a movie content to admire its subject without digging very deep into the work that defined him. (Nor do the blown-up-video-quality clips from films do justice to his love of that medium.) Instead, the primary focus is on his later struggles with cancer, which took his lower jaw and speech before claiming his life. That stuff is tough to watch. Most entertaining are insights into his long-running ego war with Siskel, who brought out (often on camera) irritable, petty, competitive, and bullying sides to Ebert the public otherwise seldom saw. (1:58) *Albany, Embarcadero, Smith Rafael*. (Harvey) **Obvious Child** We first encounter the protagonist of writer-director Gillian Robespierre's funny, original film — a Brooklyn-dwelling twentysomething named Donna (Jenny Slate), who works at a lefty secondhand bookstore and makes regular (if unpaid) appearances at a local comedy night — onstage mining such underdiscussed topics as the effects of vaginal discharge on your garden-variety pair of underwear. This proves a natural segue to other hefty nuggets of embarrassment gold concerning her love life, to the dismay of boyfriend Ryan (Paul Briganti), auditing from the back of the club. He pretty much deserves it, however, for what he's about to do, which is break up with her in a nasty, well-populated unisex bathroom, taking time to repeatedly glance at the texts coming through on his phone from Donna's good friend, with whom he's sleeping. So when Donna, mid-drowning of sorrows, meets a nice-looking fellow named Max (Jake Lacy) at the bar, his post-fraternity-presidency aesthetic seems unlikely to deter her from a one-night stand. The ensuing trashed make-out dance-off in Max's

apartment to the Paul Simon song of the title is both comic and adorable. The fractured recap of the evening's condom-free horizontal events that occurs inside Donna's brain three weeks later, as she hunkers down with her best friend, Nellie (Gaby Hoffmann), in the bookstore's bathroom after peeing on a stick, is equally hilarious — and unwanted-pregnancy jokes aren't that easy to pull off. Robespierre's treatment of this extended windup and of Donna's decision to have an abortion is a witty, warmhearted retort to 2007's *Knocked Up*, a couple generations' worth of Hollywood rom-com writers, and an entertainment industry that continues to perform its sweaty contortions of storytelling in the gutless cause of avoiding the A-word. (1:15) *California, Embarcadero, Piedmont, Sundance Kabuki*. (Rapoport) **Snowpiercer** Eighteen years after an attempt to reverse global warming has gone wildly awry — freezing all life into extinction — the only known survivors are on a one-of-a-kind perpetual-motion train that circles the Earth annually, has its own self-contained ecosystem, and can smash through whatever ice buildup has blocked its tracks since the last go-round. It's also a microcosm of civilization's worst class-economic-racial patterns over history, with the much-abused "tail" passengers living in squalor under the thumb of brutal military police. Unseen at the train's front is its mysterious inventor, Wilford, whose minions enforce "Eternal Order Prescribed by the Sacred Engine." Curtis (Chris Evans) is default leader of the proletariat's latest revolt, in which they attempt to force their way forward through the prison section (where they free Song Kang-ho and Go Ah-sung as the train's original lock designer and his psychic daughter) on to the wonders of the first class compartments, and beyond. This first (mostly) English-language feature by South Korean Bong

Joon-ho (2006's *The Host*, 2009's *Mother*), based on a 1982 French graphic novel, starts out as a sort of locomotive, claustrophobic *Mad Max* (1979) variation. But it gets wilder and more satirical as it goes along, goosed by Tilda Swinton's grotesquely comic Minister Mason, and Alison Pill as a teacher propagandist in a particularly hilarious set piece. In case the metaphor hasn't already hit you on the head, one character explains "The train is the world, we the humanity." But *Snowpiercer's* sociopolitical critique is as effective as it is blunt, because Bong handles everything here — visceral action, absurdist humor, narrative left-turns, neatly etched character archetypes, et al. — with style, confidence, and wit. Some of the FX may not be quite as seamless as it would have been in a \$200 million Hollywood studio production, and fanboys will no doubt nitpick like nitwits at various "credibility gaps." (As if this movie ever asks to be taken literally.) But by current, or any, sci-fi action blockbuster standards, this is a giddily unpredictable, risk-taking joy. (2:07) *Metreon, Presidio*. (Harvey) **Tammy** There's an Easter egg for *Thelma and Louise* (1991) diehards tucked amid *Tammy's* many jokes at the expense of co-writer and star Melissa McCarthy: when Tammy and her boozy grandmother (a gray-wigged Susan Sarandon) set out on a spontaneous road trip to escape their miserable lives, Grandma flashes a wad of cash. The sum (\$6,700) is exactly what Louise brought to the table during that long-ago flight to Mexico. It might not be a coincidence that *Tammy* also features the star of 1991's *other girl*-power drama, *Fried Green Tomatoes*, with Kathy Bates playing a lesbian family friend who finally talks some sense into the clueless, reckless Tammy — mainly standing in for the audience. We *wanna* cheer for this newly dumped, recently fired, perpetually rumpled heroine, if only she weren't so willfully lacking in self-awareness, and so frequently obnoxious — traits that are all the more mystifying since McCarthy wrote this character for herself, and because we know what she's capable of (see: her outrageous, hilarious, Oscar-nominated turn in 2011's *Bridesmaids*). *Tammy* — co-written and directed by McCarthy's husband, Ben Falcone — has its moments, but it's overall an uneven comedy

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Schedules are for Wed/9-Tue/15 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$7. "Cyber Beach Party" and "nanobytes," works by Gary Fembot and others, Fri, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$8.50-11. •**A Hard Day's Night** (Lester, 1964), Wed, 5:30, 7:30, and **I Wanna Hold Your Hand** (Zemeckis, 1978), Wed, 9:35. •**The Servant** (Losey, 1963), Thu, 7, and **Accident** (Losey, 1967), Thu, 9:15. •**Only Lovers Left Alive** (Jarmusch, 2013), Fri, 7:30, and **Addiction**, Fri, 9:45. Peaches Christ presents: **The Wizard of Oz** (Fleming, 1939), with pre-show starring Peaches Christ and Sharon Needles in *The Wizard of Odd*, Sat, 3, 8. This event, \$30-105; tickets at [www.peacheschrist.com](http://www.peacheschrist.com). **Frozen** (Buck and Lee, 2013), Sun, 1. Presented sing-along style. •**The Ladykillers** (Mackendrick, 1955), Sun, 7:10, and **The Lavender Hill Mob** (Crichton, 1951), Sun, 5:30, 9. •**Manhattan** (Allen, 1979), Tue, 7, and **Klute** (Pakula, 1971), Tue, 8:50.

**COURTHOUSE SQUARE** 2200 Broadway, Redwood City; [www.redwoodcity.org](http://www.redwoodcity.org). Free. **E.T. the Extra Terrestrial** (Spielberg, 1982), Thu, 8:45.

**ELLEN DRISCOLL PLAYHOUSE** 325 Highland, Piedmont; <http://diversityfilm-series.org>. Free. **Louder Than a Bomb** (Jacobs and Siskel, 2010), Thu, 6:30.

**EXPLORATORIUM** Pier 15, SF; [www.exploratorium.edu](http://www.exploratorium.edu). Free with museum admission (\$19-25). "Saturday Cinema: One Click at a Time," Sat, 1, 2, 3.

**JACK LONDON FERRY LAWN** Clay and Water, Oak; [www.jacklondononsquare.com](http://www.jacklondononsquare.com). Free. "Waterfront Flicks:" **Ferris Bueller's Day Off** (Hughes, 1986), Thu, sundown.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu). \$5.50-9.50. "Kenji Mizoguchi: A Cinema of Totality:" **My Love Has Been Burning** (1949), Wed, 7; **The Life of Oharu** (1952), Fri, 7:30. "Martin Scorsese Presents Masterpieces of Polish Cinema:" **The Hour-Glass Sanatorium** (Has, 1973), Thu, 7. "The Brilliance of Satyajit Ray:" **Pather Panchali** (1955), Sat, 6; **Aparajito** (1956), Sun, 6. "Derek Jarman, Visionary:" **Jubilee** (1978), Sat, 8:30. "Picture This: Classic Children's Books on Film:" "My Other Self," shorts program plus presentation by author and illustrator Julie Downing, Sun, 3:30.

**PARAMOUNT** 2025 Broadway, Oak; [www.ticketmaster.com](http://www.ticketmaster.com). \$5. **The Goonies** (Donner, 1985), Fri, 8.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$6.50-11.

•**Apocalypse: Bill Callahan** (Blanks,



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2012), and **In Search of Blind Joe Death: The Saga of John Fahey** (Cullingham, 2012), Wed, 7:15. This screening, \$12. **20,000 Days on Earth** (Forsyth and Pollard, 2014), Thu, 7:15. **The Internet's Own Boy: The Story of Aaron Swartz** (Knappenberger, 2014), Wed-Thu, 7, 9:15. "A Special Weekend with Actor Don Murray:" **A Hatful of Rain** (Zinneman, 1957), Fri, 7:30; **The Bachelor Party** (Mann, 1957), Fri, 9:45; **Shake Hands With the Devil** (Anderson, 1959), Fri, 11:30; "The Outcasts: **The Long Ride**" (Butler, 1969), Sat, noon; **Call Me By My Rightful Name** (Shurtleff, 1972), Sat, 1; **A Man is Ten Feet Tall** (Mulligan, 1955), Sat, 3:30; **Sweet Love, Bitter** (Danska, 1967), Sat, 4:30; **Endless Love** (Zefferelli, 1981), Sat, 7:15; **The Confessions of Tom Harris** (Derek and Nelson, 1968-72), Sat, 10:15; "Police Story: **The Big Walk**" (Day, 1973), Sun, noon; **Deadly Hero** (Nagy, 1976), Sun, 1; **The Hoodlum Priest** (Kershner, 1961); **Advise and Consent** (Preminger, 1962), Sun, 6:30; **Bus Stop** (Logan, 1956), Sun, 9:15. With additional short films and Don Murray in person at selected events. **Following the Ninth** (Candaele, 2013), Tue, 7.

**SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-\$10.75. **American Mustang** (Price, 2014), Wed, 7. **Life Itself** (James, 2014), Wed-Thu, call for times. **The Last Sentence** (Troell, 2012), July 11-17, call for times.

**TEMESCAL ART CENTER** 511 48th St, Oak; [www.shapeshifterscinema.com](http://www.shapeshifterscinema.com). Free. "Shapeshifters Cinema:" works by performer and sound artist Elise Baldwin, Sun, 8.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Thursday Night Film Cult: Bad Vibrations": •**Island of the Damned** (Serrador, 1976), Thu, 9, and **Blood Beach** (Bloom, 1980), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; [www.ybca.org](http://www.ybca.org). \$8-10. "Brakhage, Brakhage, Brakhage!:" "Sound Films" (1962-74), Thu, 7:30; "Hand-Painted Films" (1993-2002), Sun, 2. **SFBG**

CONT>>

that yields few belly laughs. It also shoehorns in a stilted romantic subplot (with Mark Duplass, of all people) because ... why? Why can't this be a movie about a woman who figures out how to manage her chaotic life, without landing a man as a reward? Even the ol' Grand Canyon plunge offers more fresh satisfaction, nearly 25 years on. (1:37) *Four Star, Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*. (Eddy)

**Third Person** A screenwriter, Paul Haggis, pens a script in which a novelist (Liam Neeson) sits alone in a smoke-filled hotel room in Paris struggling over a manuscript about a novelist who can only feel emotions through his characters. What that psychic state would actually look like remains unclear — when the woman (Olivia Wilde) he's left his wife (Kim Basinger) for shows up, their playful, painful, fraught interactions reveal a man with above-average emotional reserves. Meanwhile, in another hotel in another city, Rome, a sleazy fashion industry spy (Adrien Brody) finds his life turned sideways by a seemingly chance encounter in a bar with a beautiful

Romanian woman (Moran Atias) in dire need of money. And in a third hotel, in Manhattan, a young woman (Mila Kunis) cleans up the suites she used to stay in when she was married to a renowned painter (James Franco), with whom she has a son she may or may not have harmed in some terrible way. The film broadly hints at connections between these three sets of lives — in each, the loss or endangerment of a child produces an unrelenting ripple effect; speaking of which, objects unnaturally submerged in water present an ominous visual motif. If the movie poster doesn't give the game away as you're walking into the theater, the signposts erected by Haggis ensure that you won't be in the dark for long. Learning how these characters relate to one another, however, puts considerable drag on the fabric of the plot, exposing the threadbare places, and where Haggis offers his tortured characters redemption, it comes at the cost of good storytelling. (2:17) *Metreon, Shattuck*. (Rapoport) **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358701-00. The following is doing business as STEVE ENTERTAINMENT, 452 Waller St. San Francisco, CA 94117. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/03/2014. This statement was signed by Stevie Martinez. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 6/03/2014. Jun. 18, 25, Jul. 2, 9, 2014 FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0359093-00. The following is doing business as SEED & SALT 2240 Chestnut St. San Francisco, CA 94123. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Maureen Clancy. This statement was filed by Sharlene Carter, Deputy County Clerk, on 6/25/2014. Jul. 10, 17, 24, 31, 2014

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